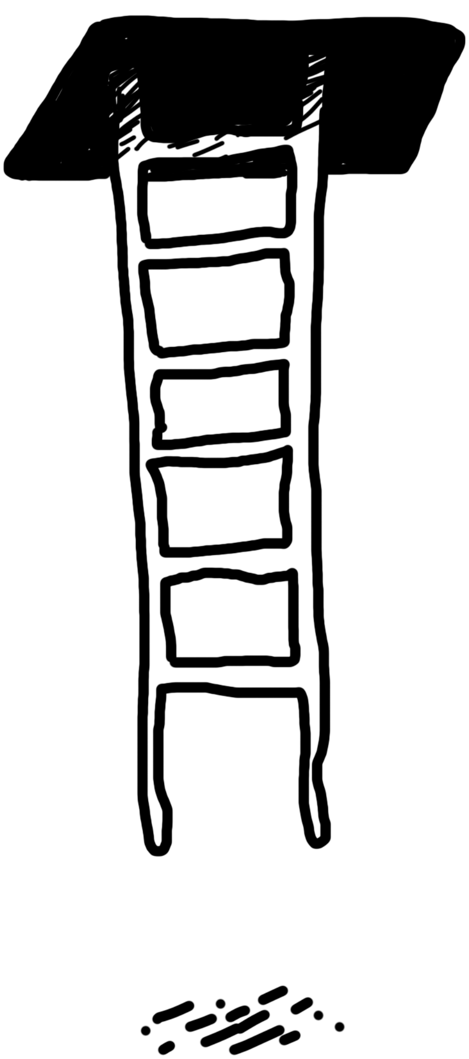


ESCAPE

PRODUCTION

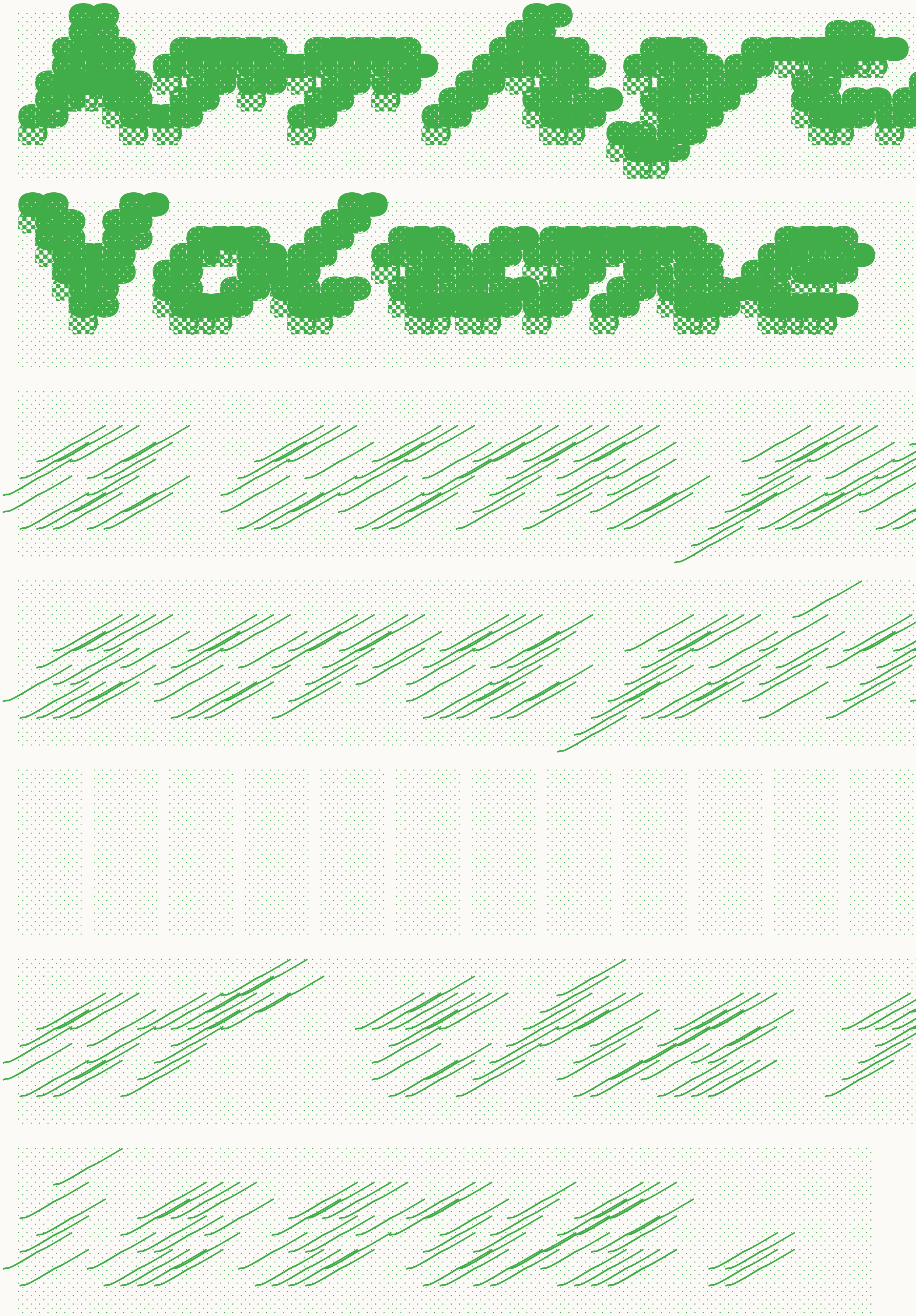
Hande Degirmençi
Roan Hesse

FEATURES

Rocco Hesse
Jake Burdoin
Willem Siersma
Insidious Studios
Sharon & Guy Villa
Sasha Spallina
Berk Özcan
Andrew Vogelpol
Carlina Bogden & Colton Long
Roan Hesse & Cole Grodzin

XTRAS

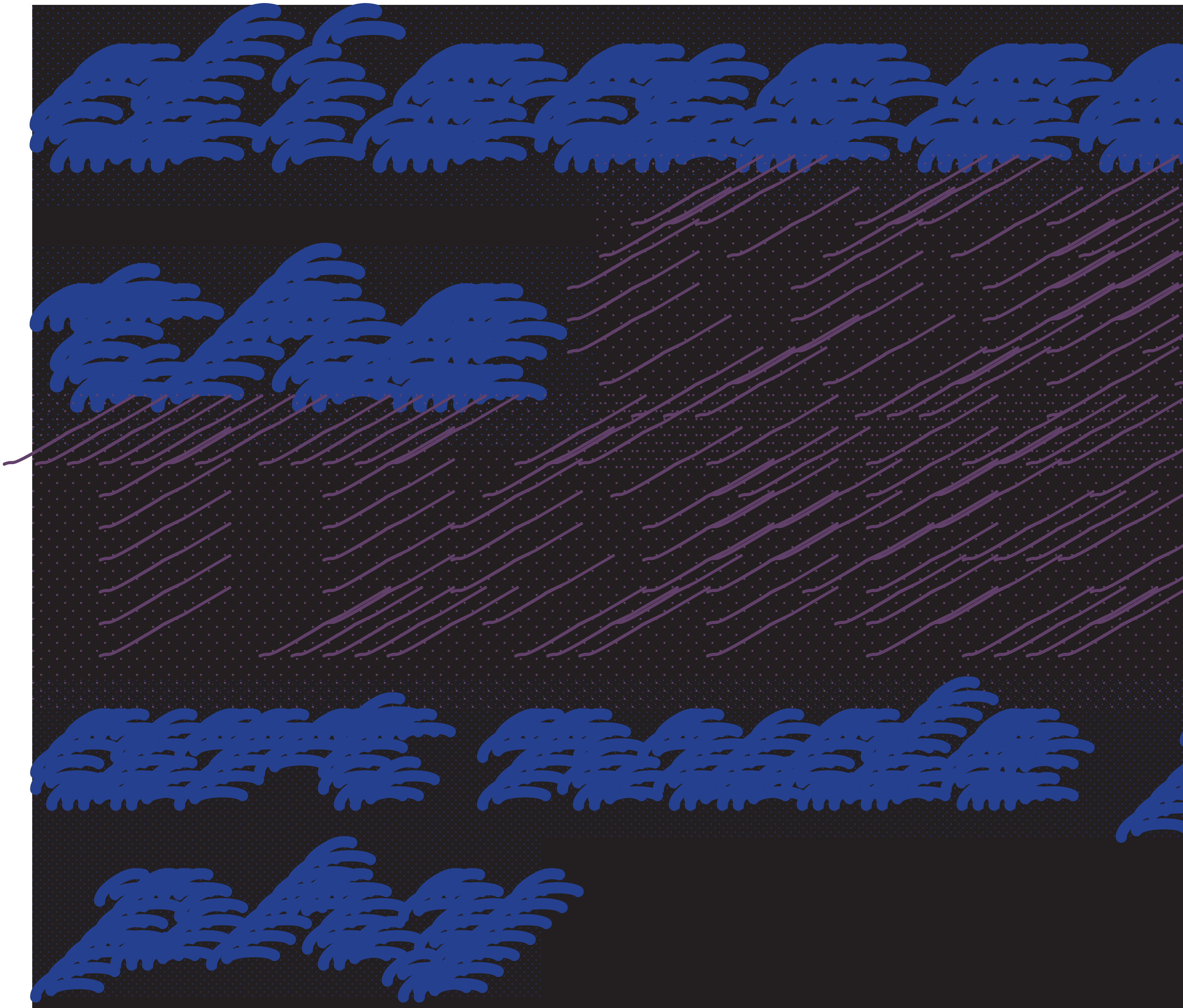
Secreted Knowledge: Screenprinting



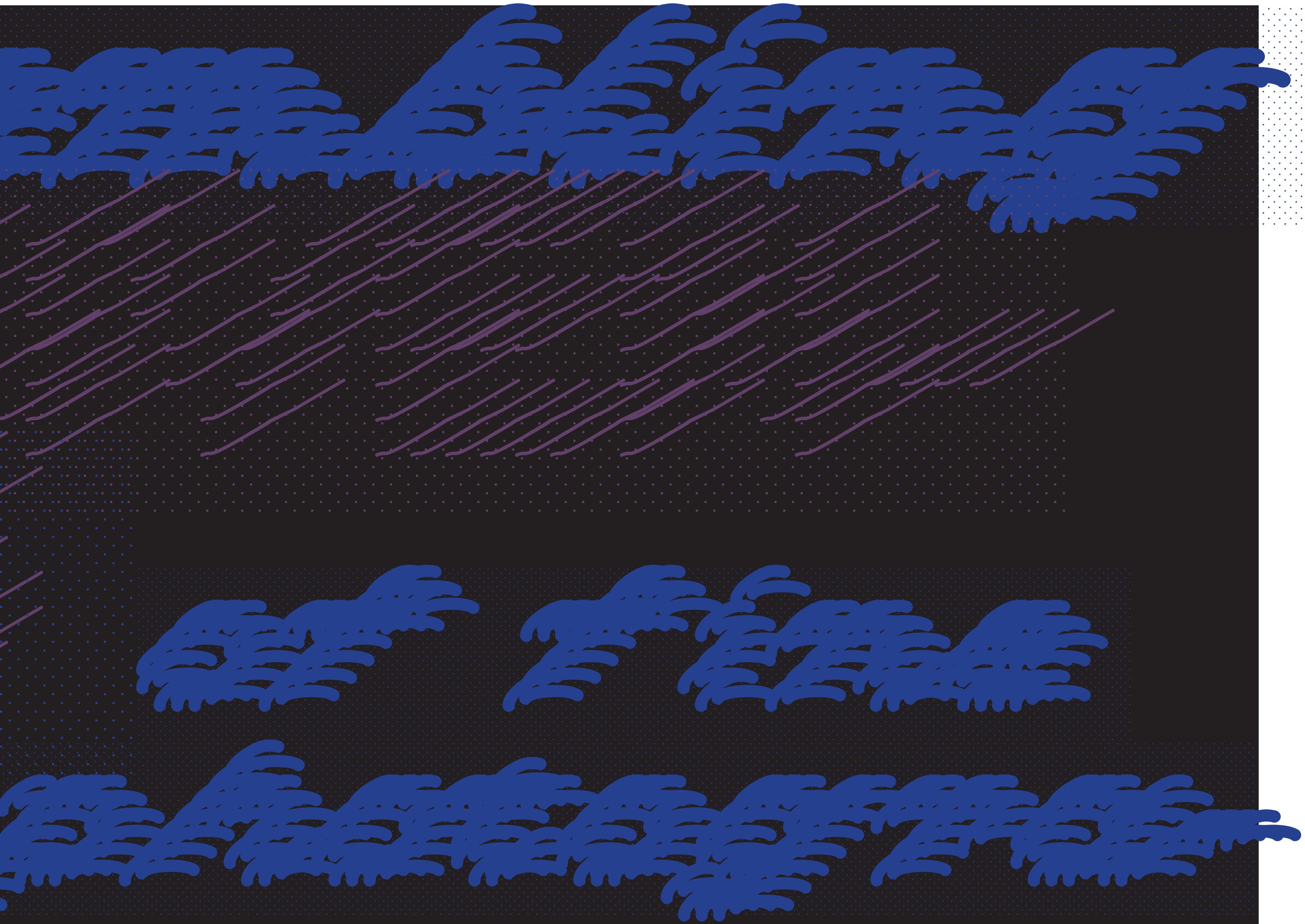
hmia
2

rebirth

Arrhythmia Volume 2 is a complete scraping and rebirth of the first issue.



The first issue was centered around the topic of disassembling the conventions of fine art nude photography, through the cross collaboration of models and photographers, to the identity that's being represented through the wishes of the models.



One of our favorite parts of the past issue was the inclusion of submitted works from random artists.

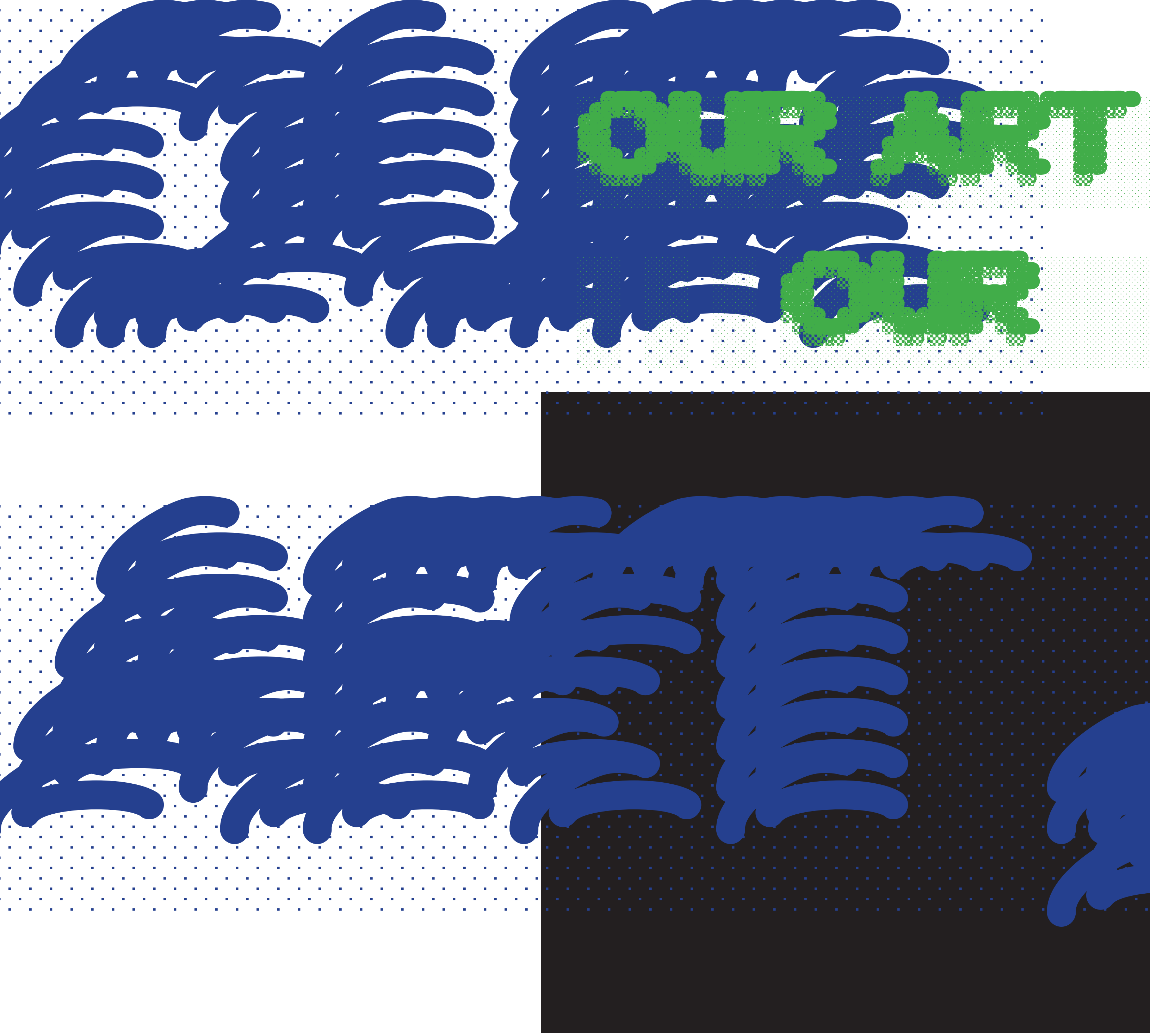
Though there was no theme,

few restrictions,

and didn’t have a filtering stage
(meaning no works were rejected),

there was still an exciting and fascinating response to an open-ended submission.

What can we create now on our own?


OUR ART
OUR

,

RITUAL.

For those of us who lack resources, connections, or the materials required to produce a basic setup,

the new creative challenge has been how to continue our practice,

our art,

our ritual.

This issue is now themed around the concept of ‘Escape’

leaving it up to the interpretation up to the individual artists who have submitted their responses.

ES·CAPE
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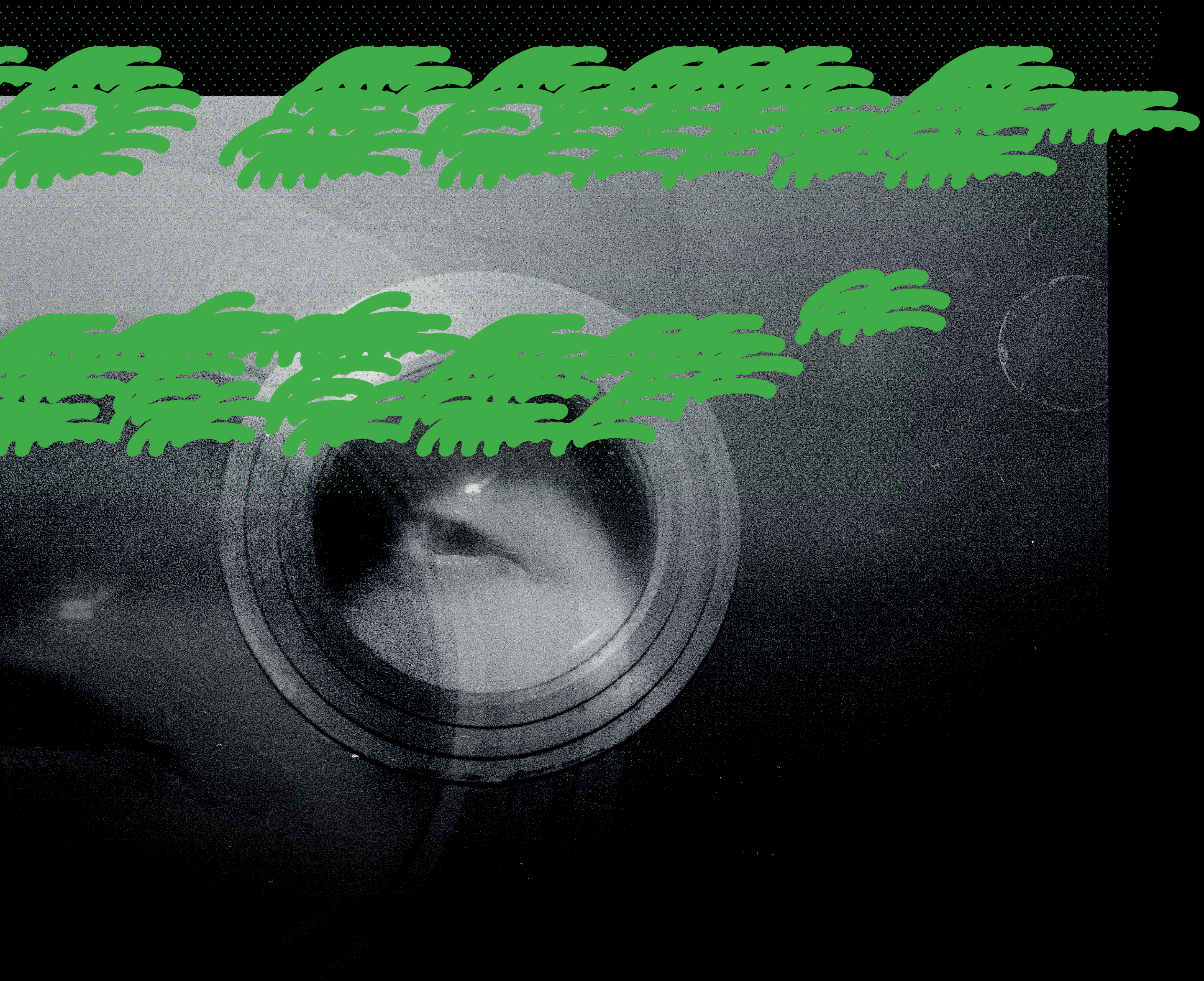
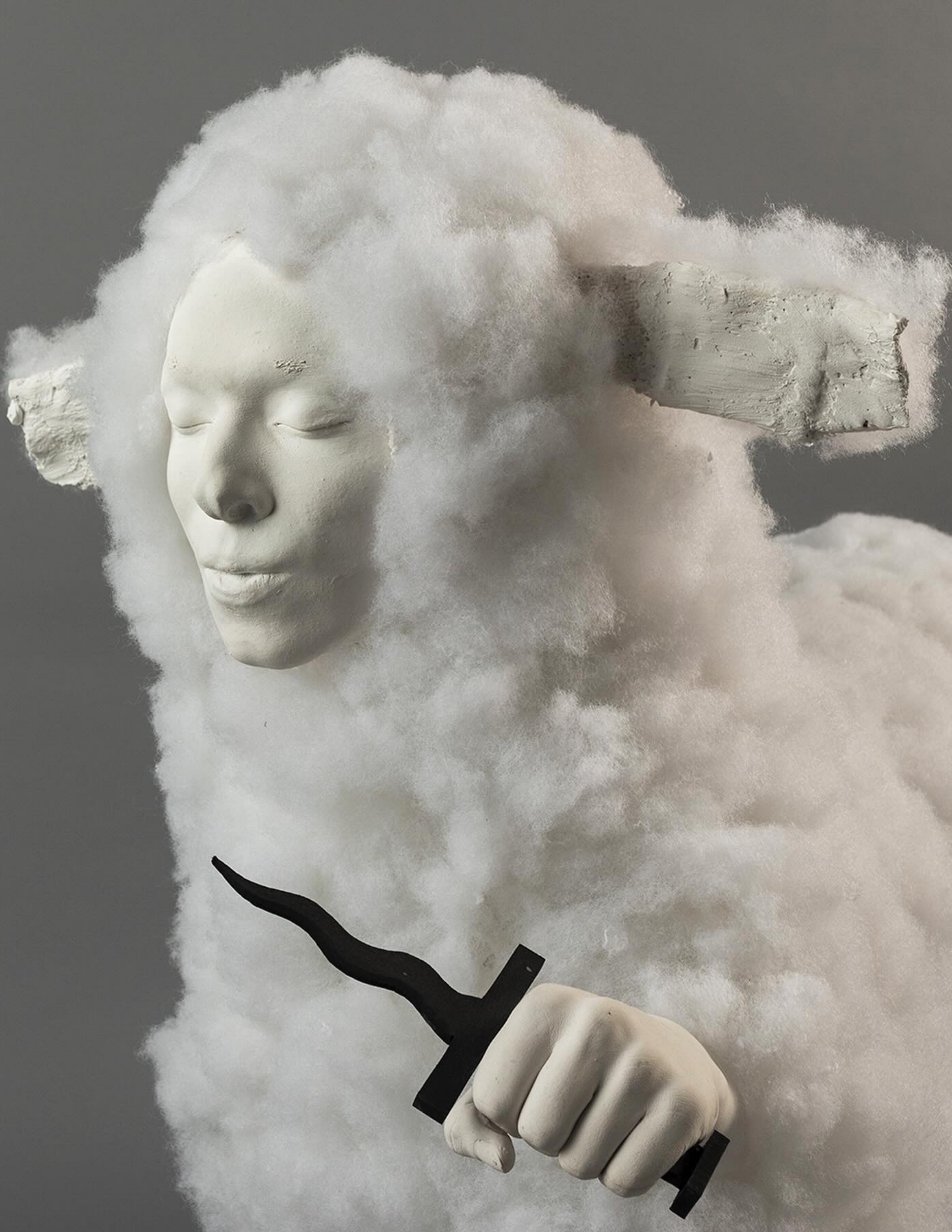


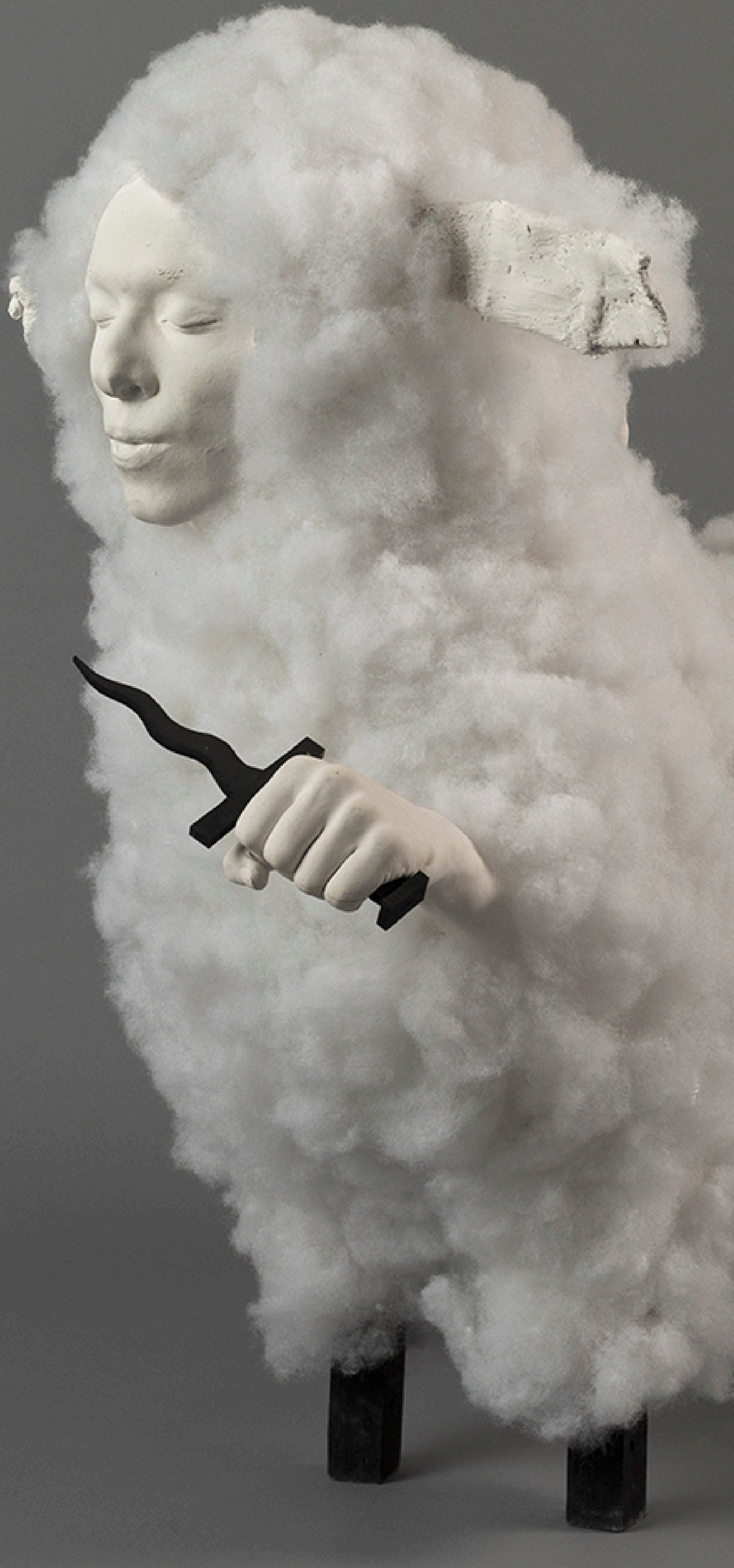
"GOING TO SOMEWHERE BETTER"



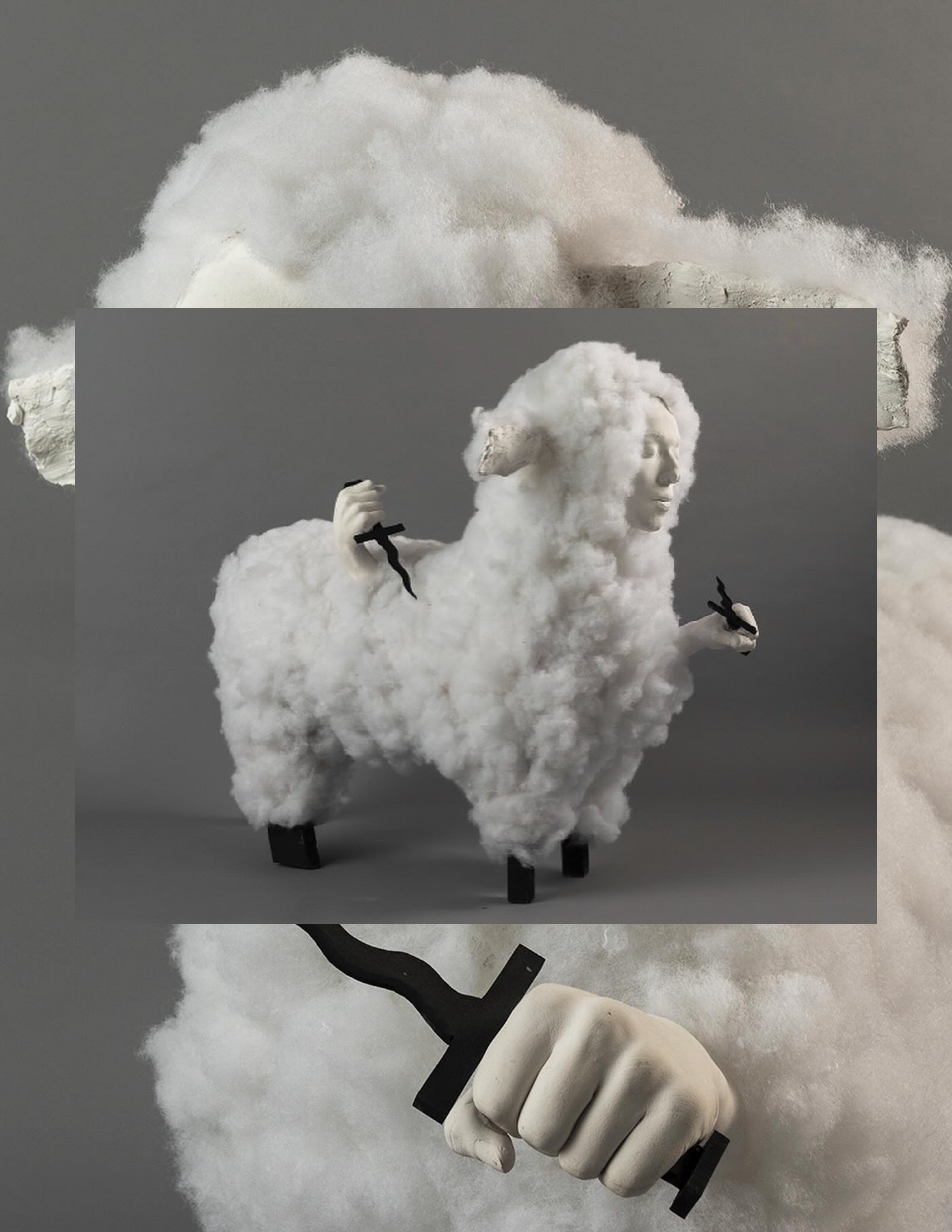
ROCCO HESSE

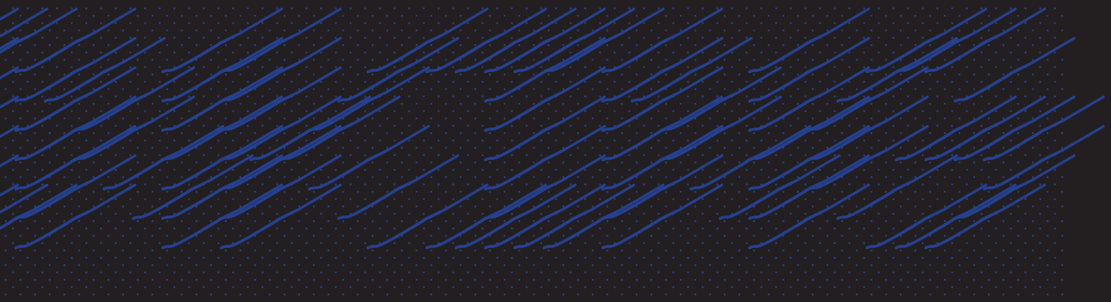
Sculpture, 2024
Lawrence, KS, USA

Early concepts of *Ode to the Exploited* derive from the saying “a wolf in sheep’s clothing,” taken in a literal sense. The “wolf” in this context is humanity as a whole; how we’ve infiltrated nature’s ecosystems, anointing ourselves its conqueror. Sheep are a prime example of one of these early domesticated animals; serving as provision of clothing, food, and religious objects subject to sacrifice, etc. This much can be seen by the sheep’s human face with its many hands emerging from its coat brandishing sacrificial daggers pointed at itself.



“ I wanted to heavily focus on such a symbolic animal representing the domestication of an animal. Sheep have been used all through human civilization as a means of wool for clothing and threads, meat and dairy, as well as serving as religious sacrificial objects. Though nowadays, it’s more accurate to say they’re “imprisoned” than “domesticated.” They’re force-impregnated; force-fed; injected with chemicals all to serve as a resource from which humans take. Take. Take. *Ode to the Exploited* plays off the idea of humans having forced themselves into every ecosystem on Earth surface just based on their sheer influence as its self-declared rulers. The human hands bearing the knives are pointed at the sheep, reflecting that, though the attacking arms come from within and that this violence is so ingrained and normalized in our modern world, we are inflicting harm onto ourselves, since we all are the sheep. “





ES·CAPE
/əəSKĀP,EəSKĀP/

“FROM THINKING”

JAKE BURDOIN

Poetry
Chicago, IL, USA

Nitrous Oxide is a window into an old man's fantasy's about heaven and life after death. This piece is part of a yet to be published poetry collection titled "They Don't Serve Breakfast in Hell," which tells the story of a spiraling journey towards a stagnant hell, seen through the lens of morning routines and emotional meals.

“Nitrous Oxide”

I remember it was three in the morning
and he looked tired
I wanted to give him hope
Lift his spirits a little
So, I asked what he thought the Other Side will look like

When Abraham lets me in
he’ll hand me fent-free Heroin
Up there
the squats will be clean
and we won’t have to dream of recovery
Cause we’ll have sanitized needles
and enough food to feed all people
At the Lord’s table we’ll light up tar free cigarettes
and sip down coffee with no regrets
as angels serve, deserved breakfast
The years of abstinence will melt away
While I drink my Absinthe and lay awake
Given a new body to use
I’ll disabuse myself of all 12 steps
As I celebrate relapse with those I saw collapse
Next time I open my eyes
I’ll see the pearly gates swung wide
to let me in
To let me live in static without being an addict

ES·CAPE

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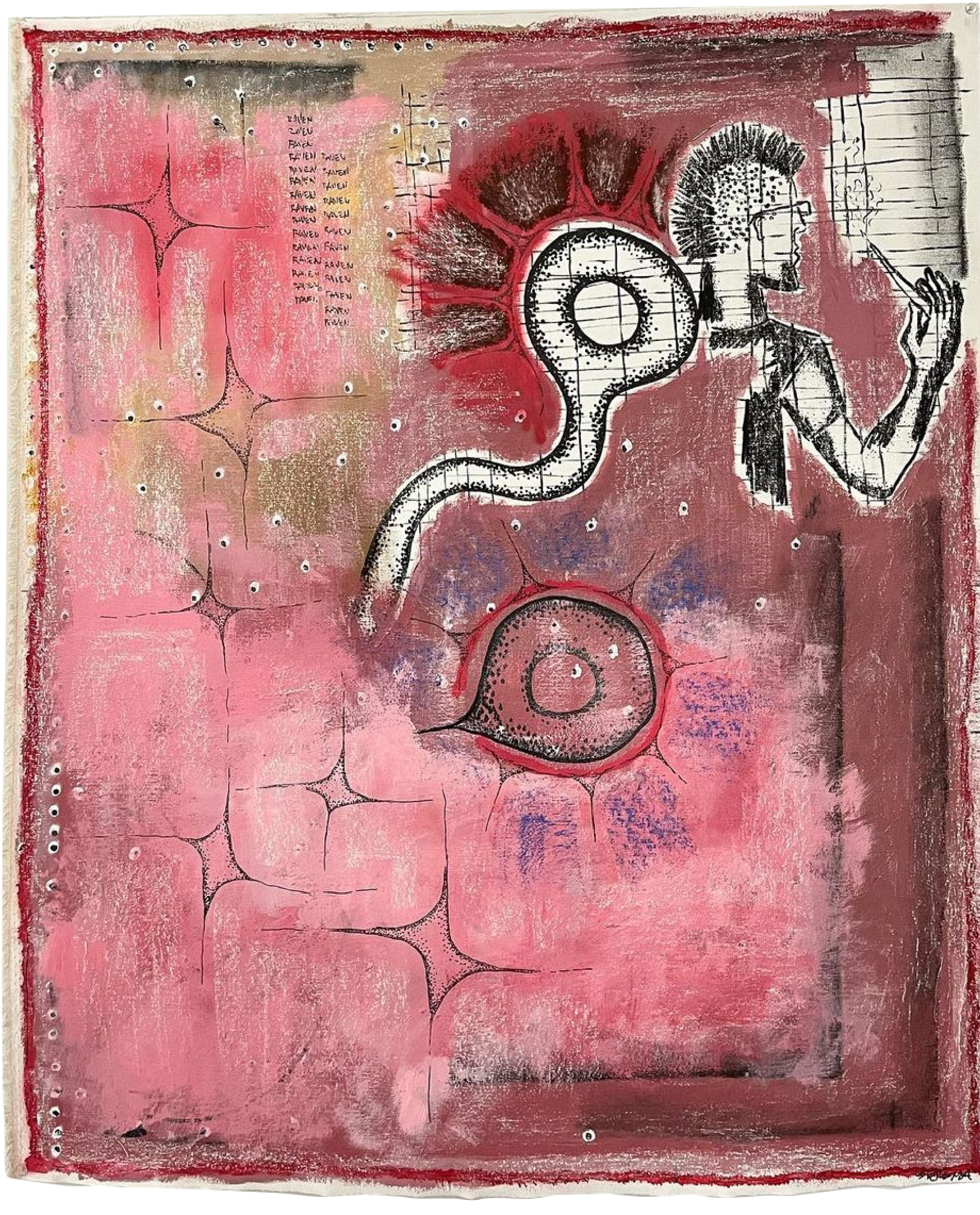
“BOUNDLESS”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WILLEM SIERSMA

WILLEM SIERSMA

Photo Illustration, 2023
Chicago, IL, USA

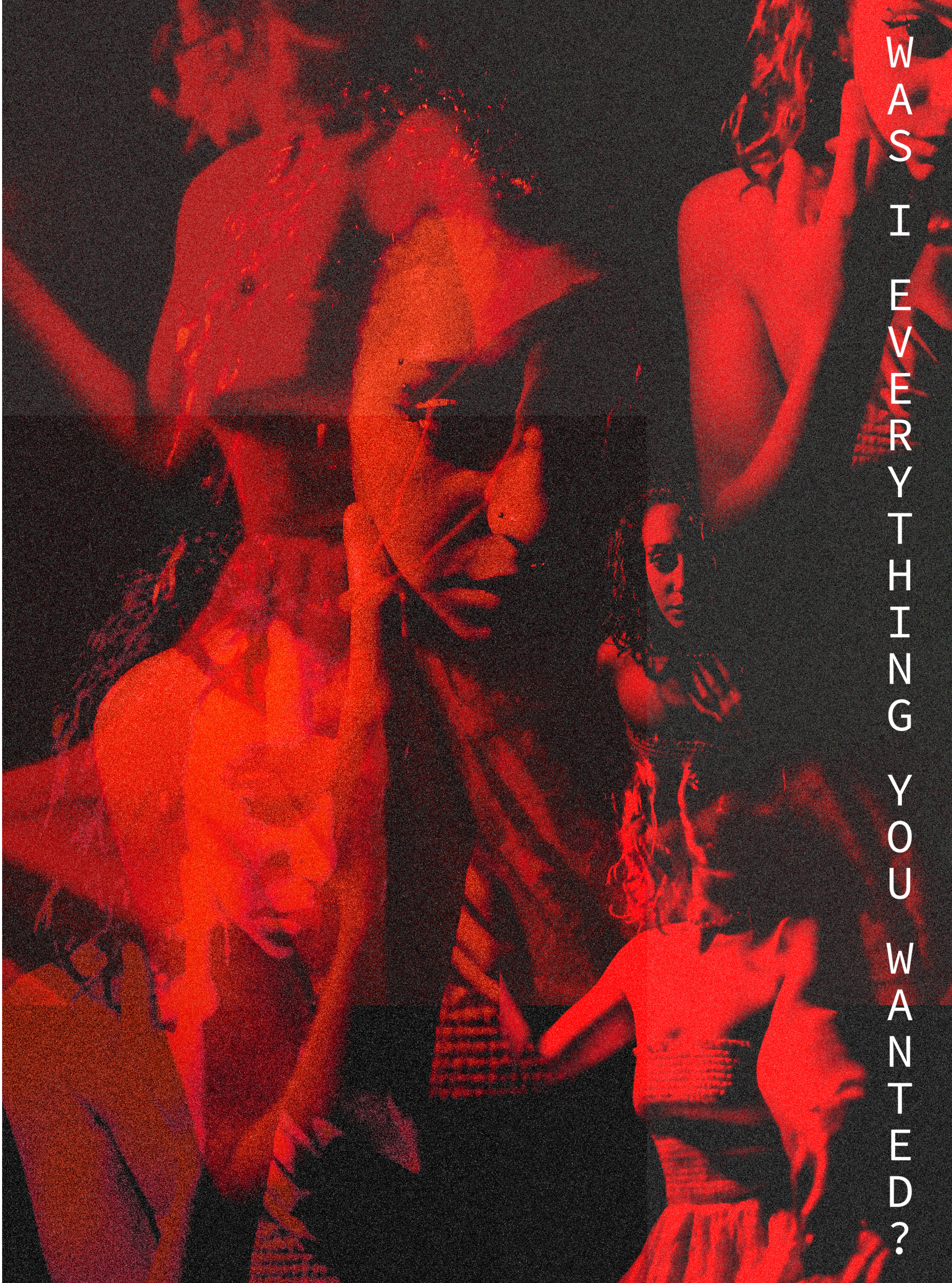
to not be myself

ES·CAPE
/əəSKĀP,EəSKĀP/

“TO NOT BE MYSELF”

INSIDIOUS STUDIOS

Poetry, Photography
Chicago, IL, USA


WAS I EVERYTHING YOU WANTED?

WAS I SOMEONE SPECIAL TO YOU?

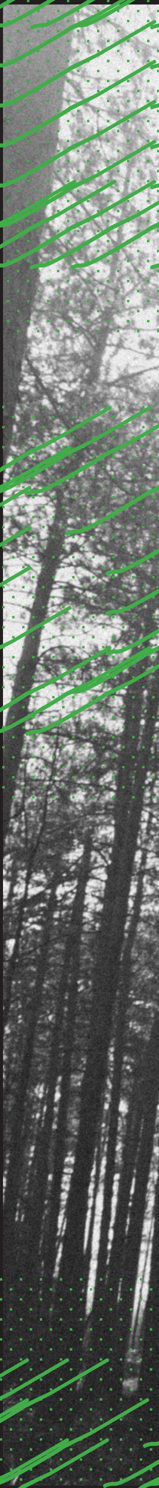
WHO WAS I TO YOU?

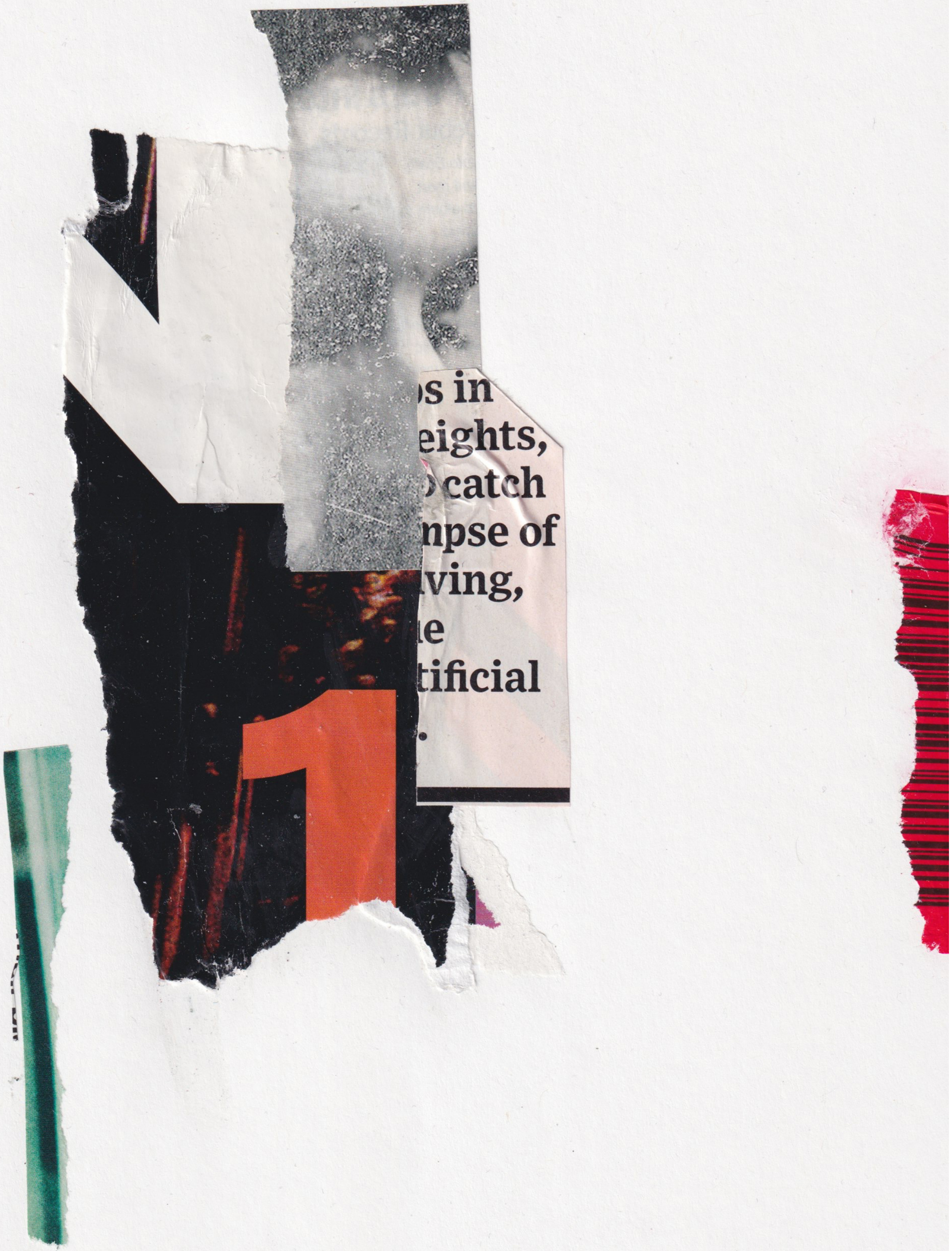
DESCENT

"The angels descend to take
You away from me
I almost drowned alive,
You watch from the shore.
The tides rise,
My lungs fill with -
The waves are so comforting
The black waters are so tempting...
I could take you with me."
- J

ES·CAPE
/əəSKĀP,EəSKĀP/

“FIGHTING FOR THE
RELIEF OF FREEDOM”

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SHARON & GUY

SHARON & GUY

Collage, 2023
Chicago, IL, USA

Cultural norms and consumerism contribute to invisible walls by shaping perceptions and expectations. These norms can limit individuals' potential by confining them within predefined roles and expectations.

Flamingo

ES·CAPE
/əəSKĀP,EəSKĀP/
“LAS VEGAS A KAÇMAK”
[ESCAPING TO LAS VEGAS]

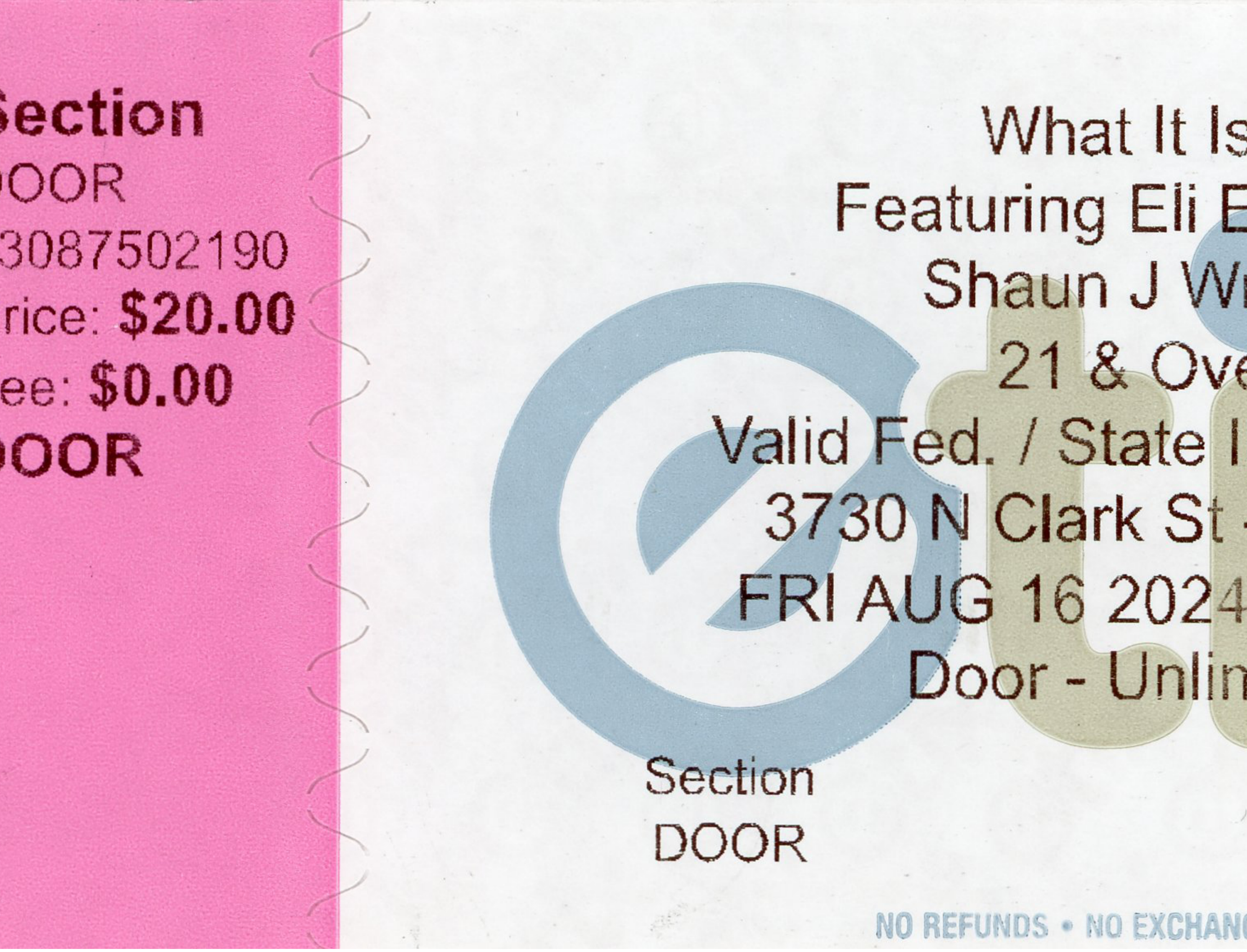
SASHA SPALLINA

Poetry, Photography, 2024

Chicago, IL, USA

smart bar escape

you show up to the historic Chicago nightclub
at midnight on a Friday night
see all your favorite characters
walk down the black hallway
to get your ticket and wrist stamped Band-Aid
go down the lit silver stairs to the basement
it's loud, foggy, and dark
and you're at home
there is the bartender who always takes care of you
the security and hospitality staff, your friends
who always say hello
the DJ and their turntables in the booth
playing and mixing hard hitting techno and acid house
disco balls, lights changing colors and directions
the lit squared wall, the beloved dance floor
the speaker that is your friend
delivering bass to your body
heart, mind, and soul
it's everything
and you know it
the DJ knows it too



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What It Is
Featuring Eli E
Shaun J Wr
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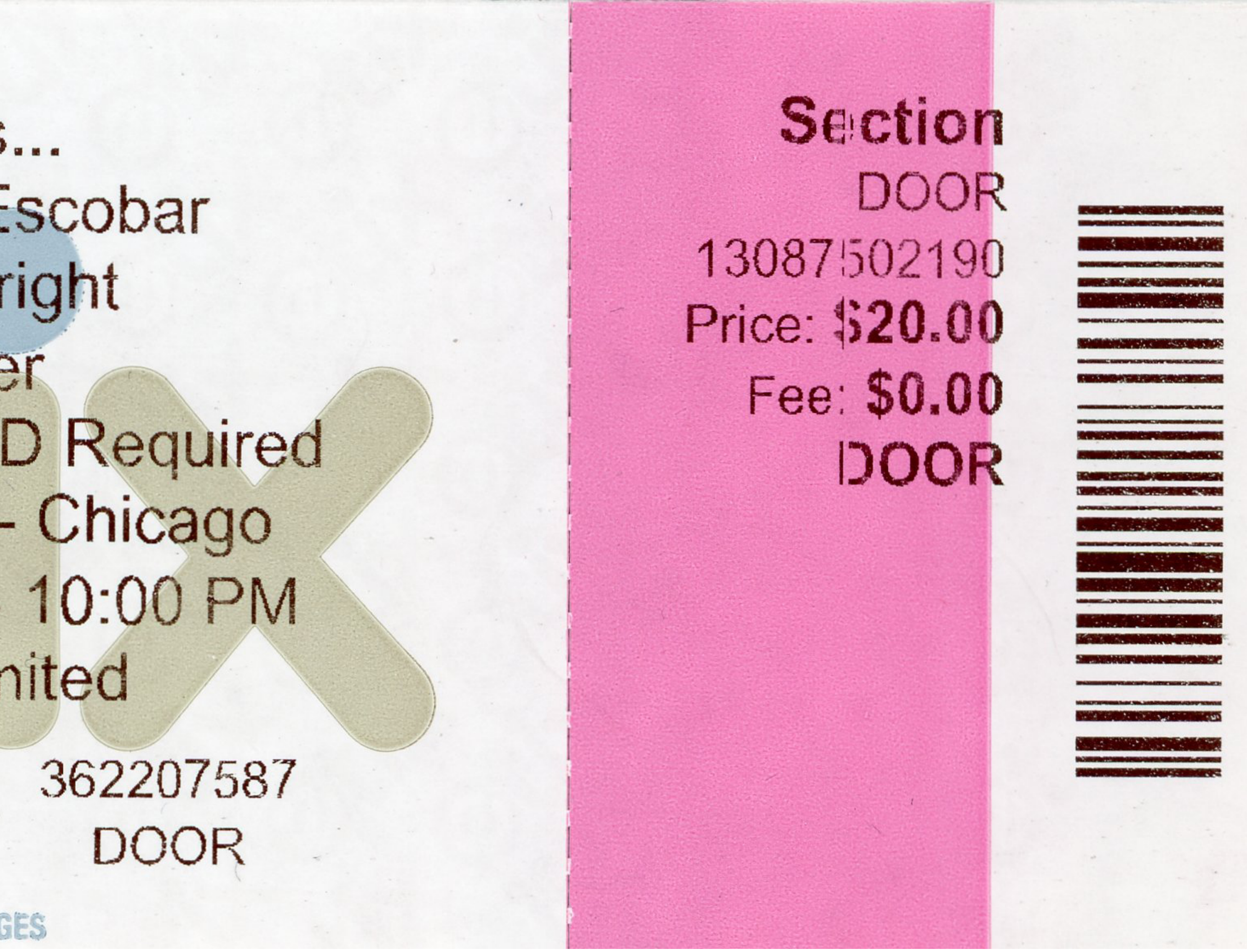
Valid Fed. / State I
3730 N Clark St
FRI AUG 16 2024
Door - Unlim

Section
DOOR

NO REFUNDS • NO EXCHANG

the music gets funkier and funkier, and you lose control
the dancers find each other, find you
and they know, they have it too
you get lost, lose and move your body to the beat
but you also get found
when you realize you can turn off the noise in your head
dance and dance and not care
that this is where you are meant to be
and somehow you found it
it's freeing



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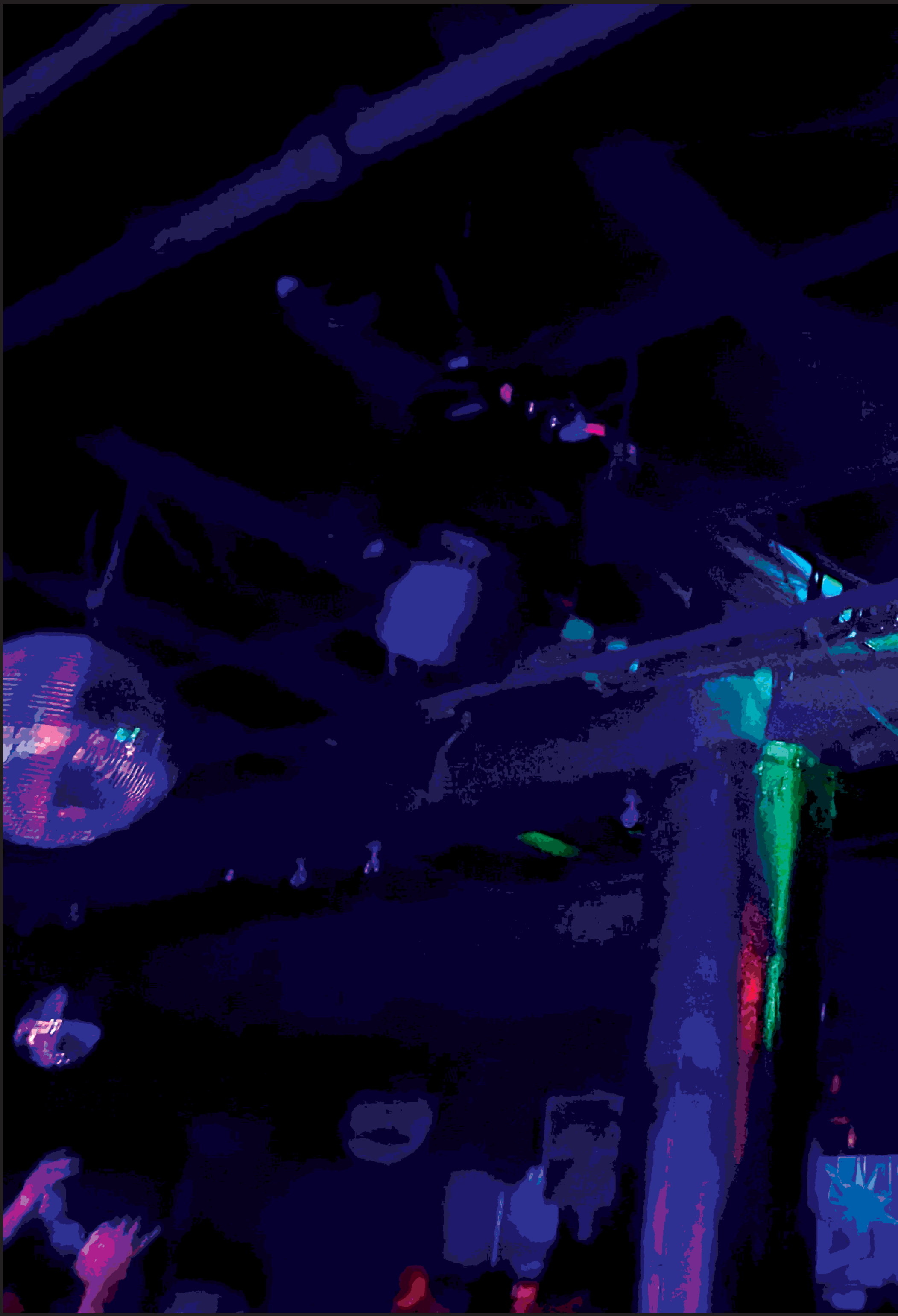
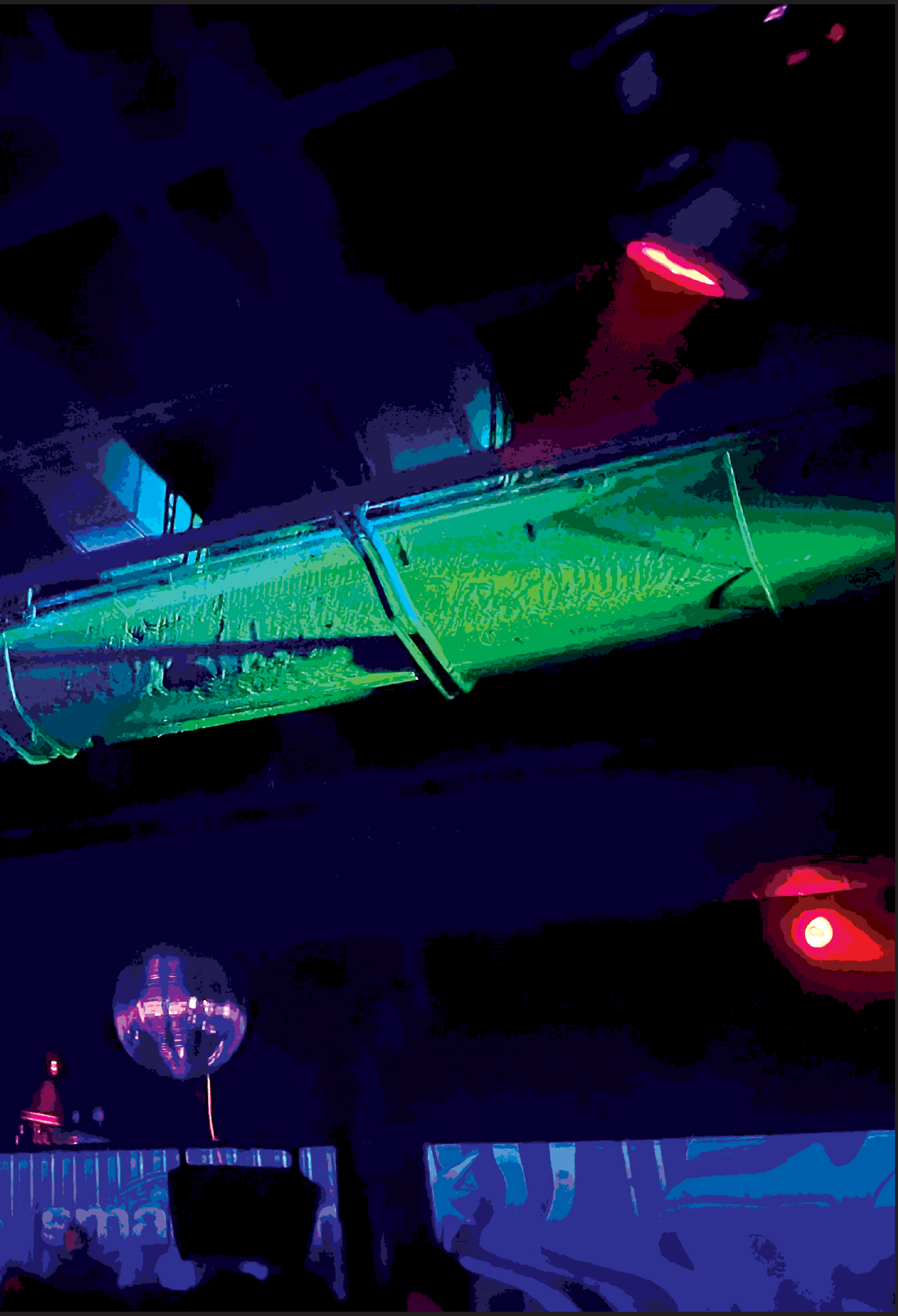
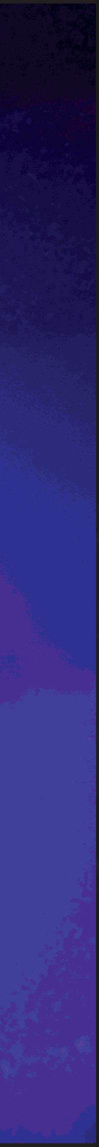
DOOR

you are yourself, you are seen
you move so fast you get high, lose track of time
sweat and pant, step outside for fresh air
drink water and breathe, on the sidewalk/street
listen to the transitions
take a moment when the DJ does
keep moving until the white spotlights turn on
until the last song ends, the last beat drops
everyone yells and claps in unison
and then you skip out, changed
back up the stairs to the early morning/night







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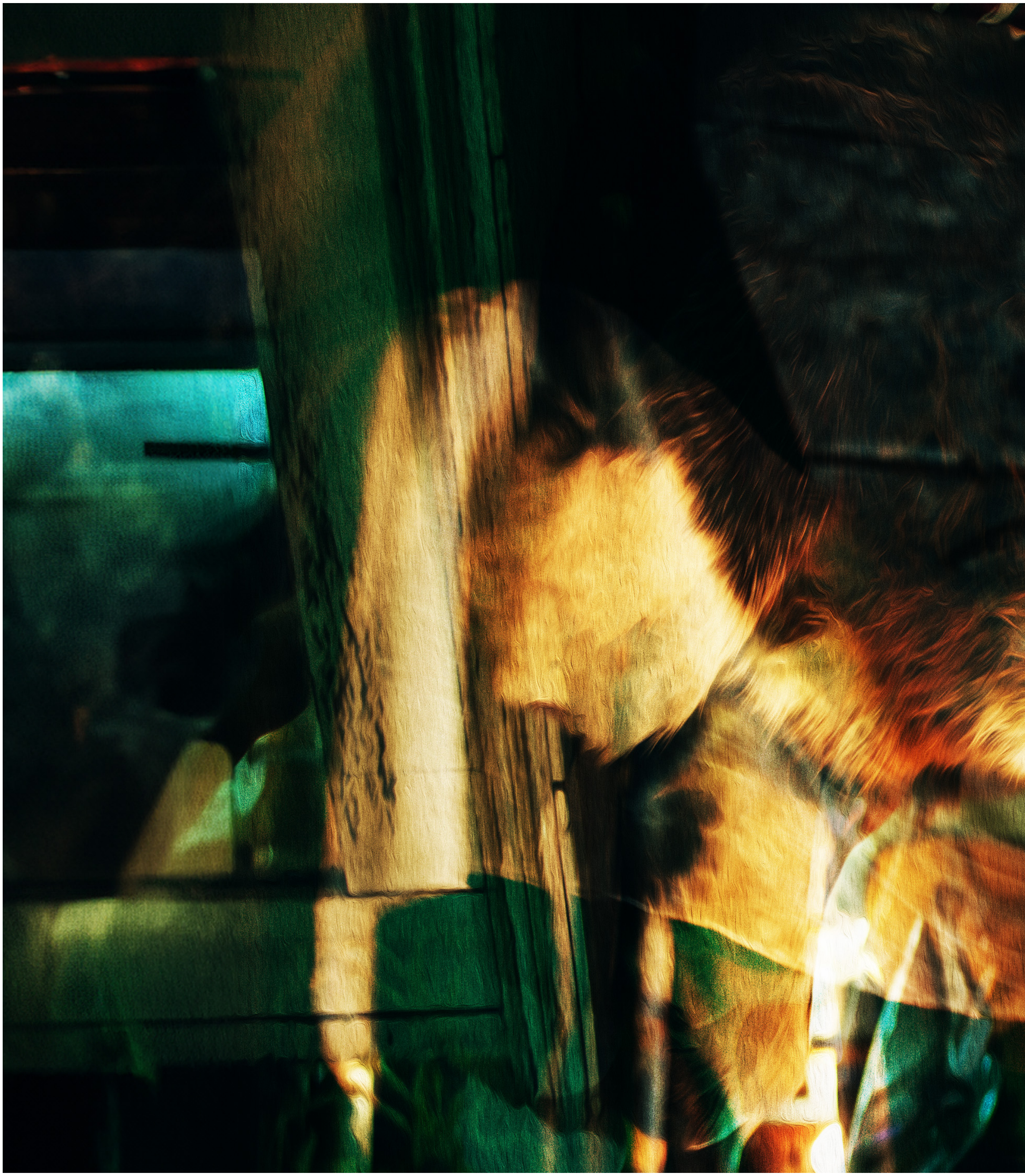
“SEX, DRUGS, & ROCK N ROLL”



BERK OZCAN

BERK OZCAN

Photography, 2024
Las Vegas, NV, USA

ES·CAPE
/əəSKĀP,EəSKĀP/

“FREEING THE MIND...ANY BURDEN IS LET GO IN ORDER TO ESCAPE”

ANDREW VOGELPOL

ANDREW VOGELPOL

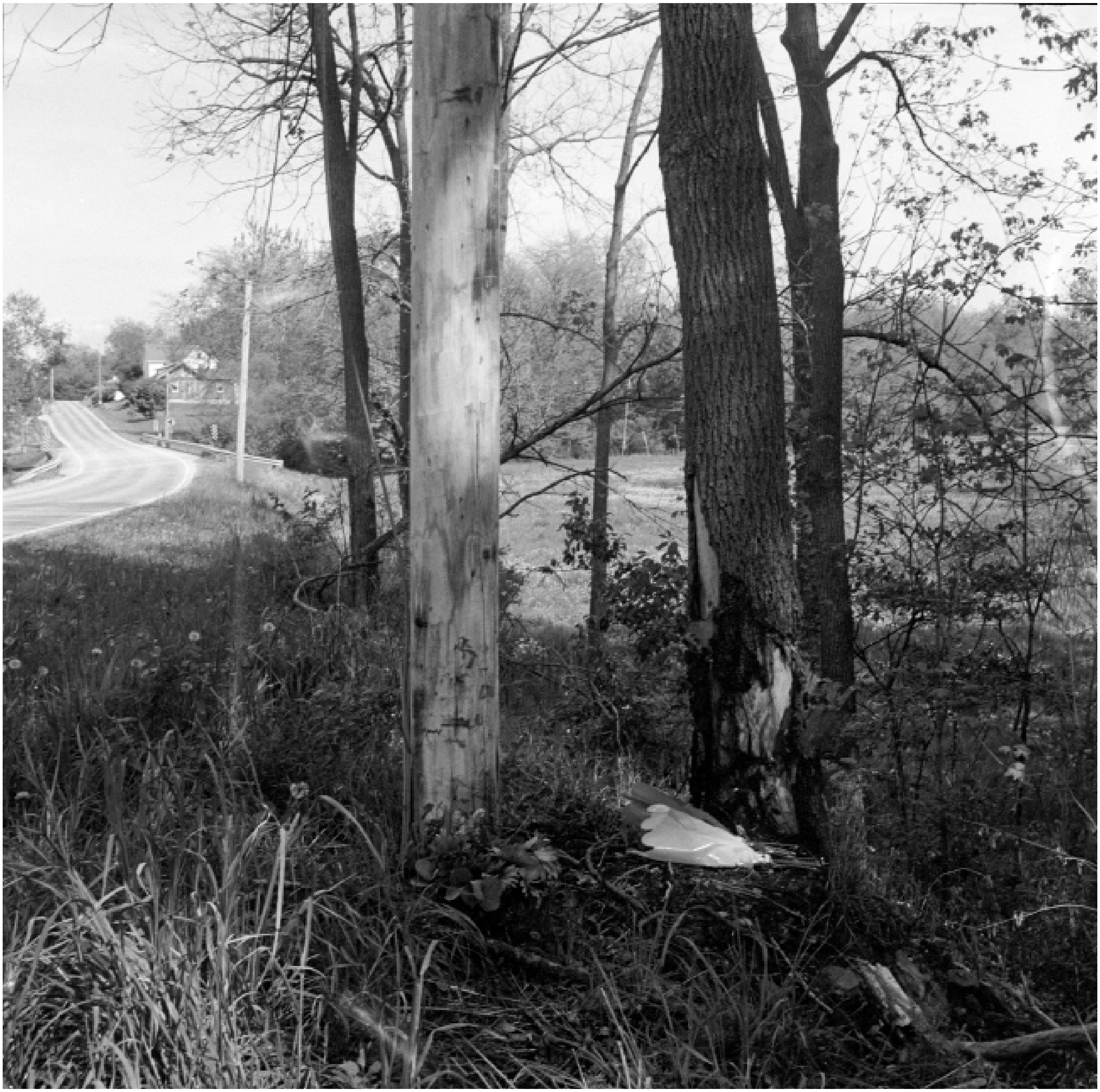
Prose + Photography, 2024
Toledo, OH, USA

grieve.

You fucked that car up or vice versa, it fucked you up. The engine is in a state, it is not supposed to be in, that I never thought an engine could be in. Parts covered in oil are in the tree line far away from the car, metal turned to liquid and cooled to metal again against the wet ground, and the passenger side mirror reads like this:

“TS IN MIRROR ARE
HEY APPEA”.

In the mud, I found a camouflage pencil, a Mercury Cougar emblem, a nickel from 2013, and a substance too sticky to be oil. Your blood is still on the ground and a tree is burned. A gravestone, the bark is scarred for life. Bradley found you and he has a chocolate Labrador who looks like your dog Grizzly. He said that he heard your car make impact with a telephone pole, a tree, and then another tree just after 1220am. The car was on fire and you were near the right front tire, your body laid from Northwest to Southeast.

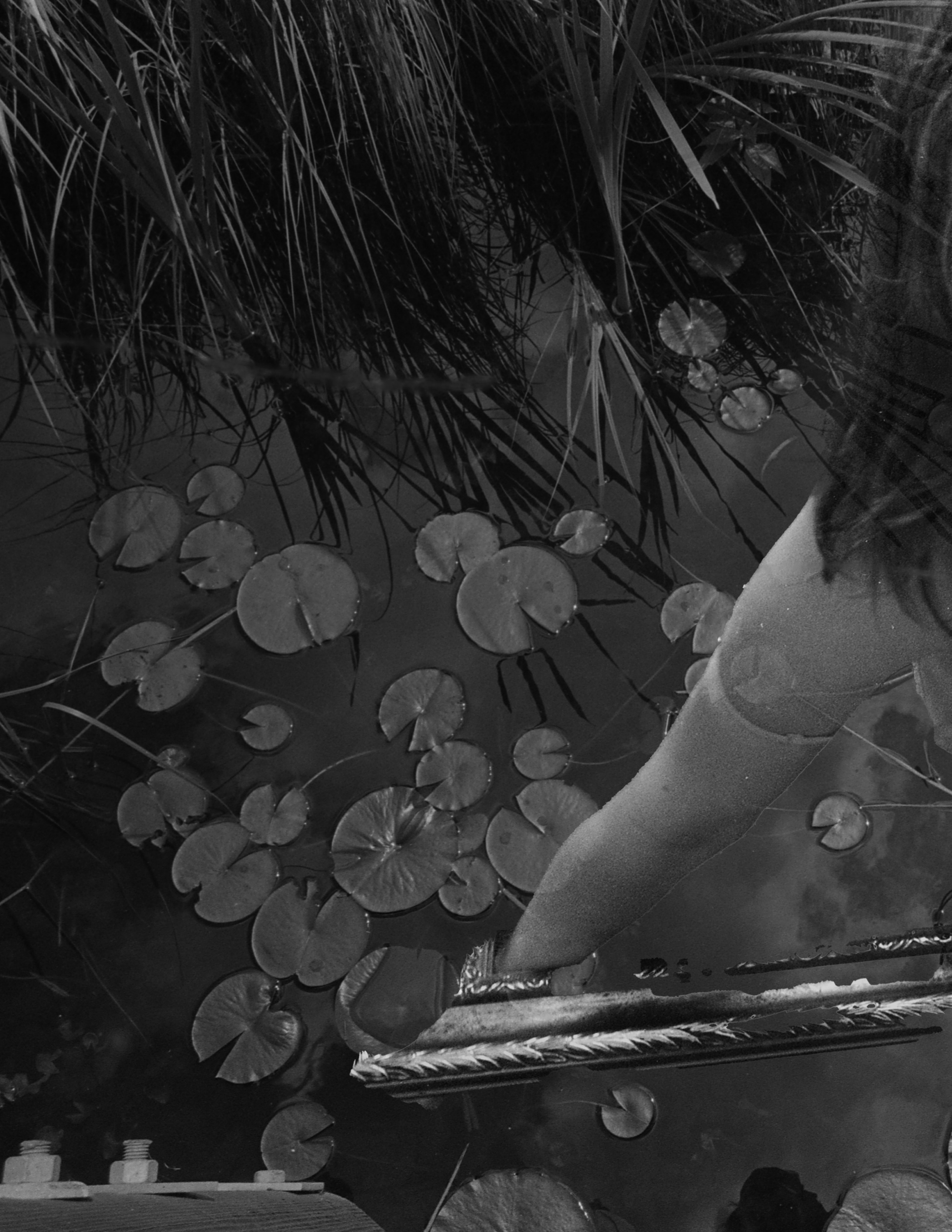


ES·CAPE
/əəSKĀP,EəSKĀP/
“FINDING YOURSELF”

CARLINA BOGDEN

Photography + Poetry, 2024
Lawrence, KS, USA

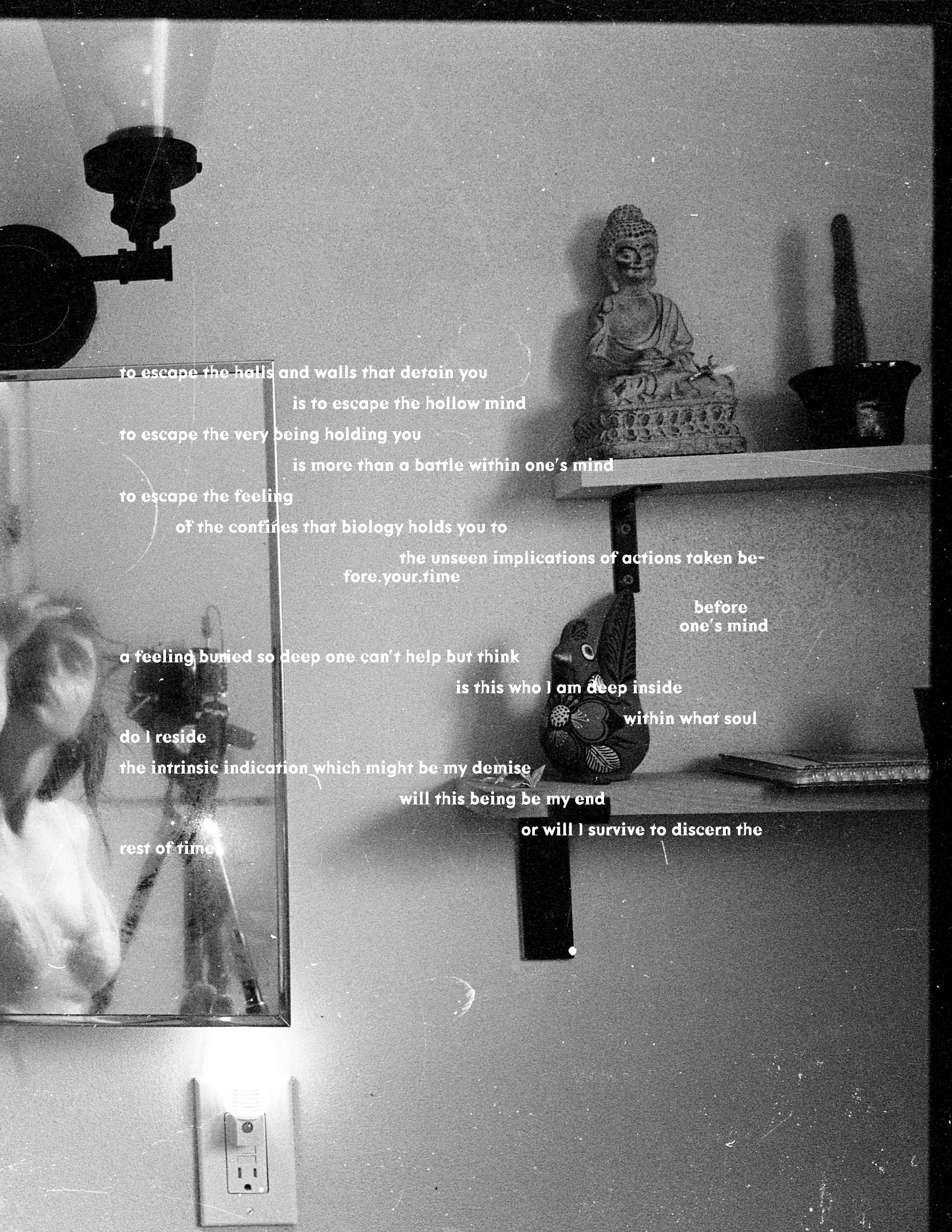
Additional photo contribution & assistance by Colton Long



ALL WEHAVE IS NO

i cling to this tree - for life and death
i cling to this tree,
          for we share the same roots
                              down to a deep depth
i cling to this tree
          this tree might cling to me
                              dependent on the connection

          to the earth beneath my feet



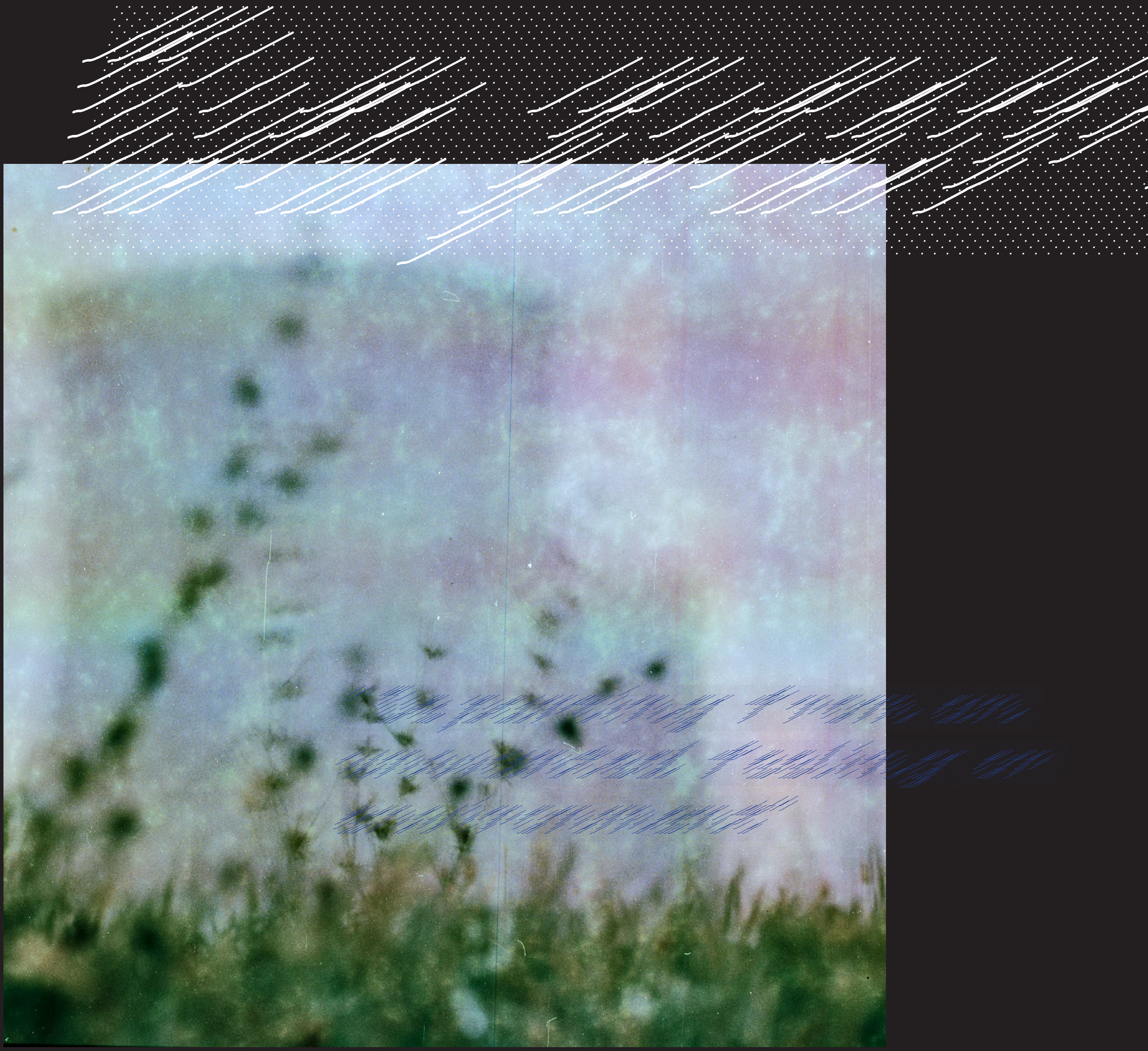
to escape the halls and walls that detain you
is to escape the hollow mind
to escape the very being holding you
is more than a battle within one's mind
to escape the feeling
of the confines that biology holds you to
the unseen implications of actions taken before your time

before
one's mind

a feeling buried so deep one can't help but think
is this who I am deep inside
within what soul
do I reside
the intrinsic indication which might be my demise
will this being be my end
or will I survive to discern the
rest of time

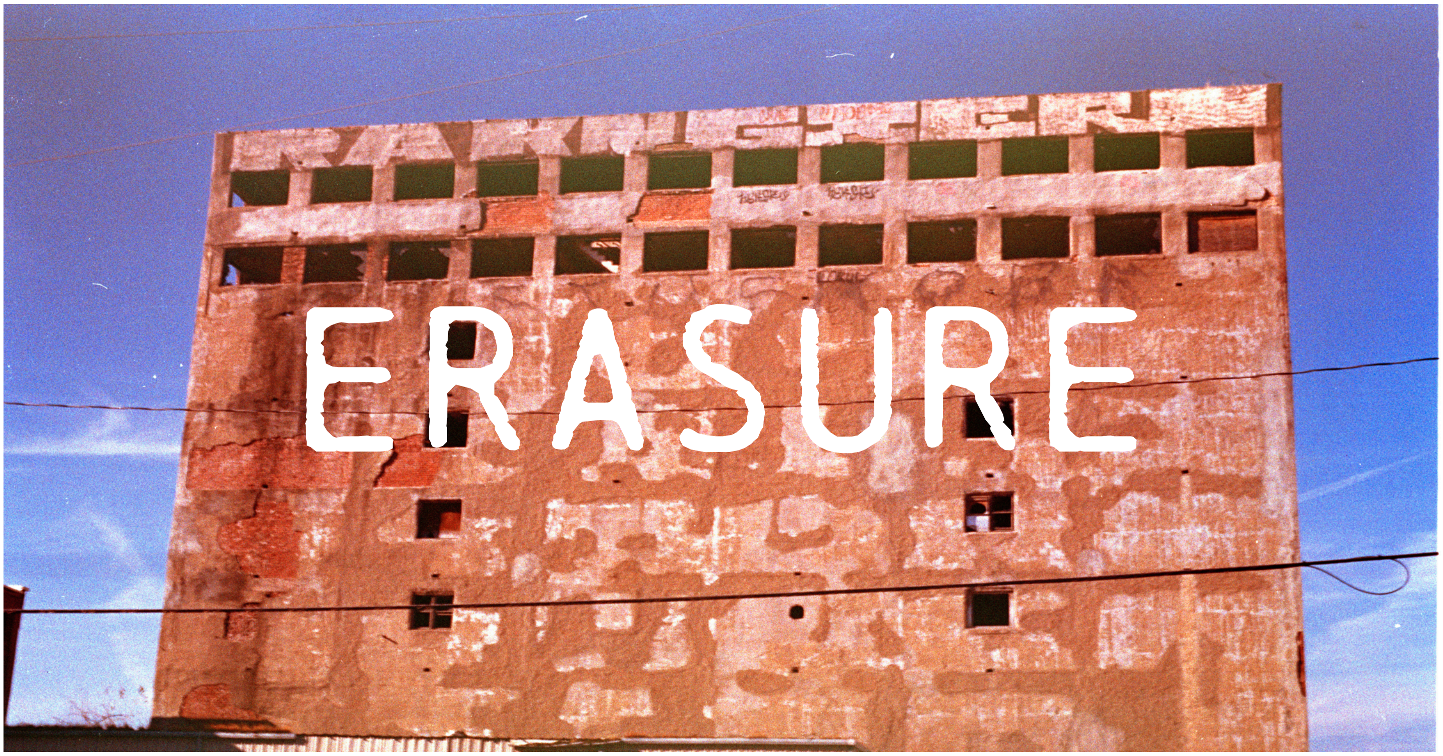
Hold me in your arms as if im any form of matter.

Walk with me as if these constructs are going to shatter
Turning these moments of fear into moments of wonder



ES·CAPE
/əəSKĀP,EəSKĀP/

“DEPARTING FROM AN UNWANTED FEELING OR ENVIRONMENT”



ERASURE

ROAN HESSE & COLE GRODZIN

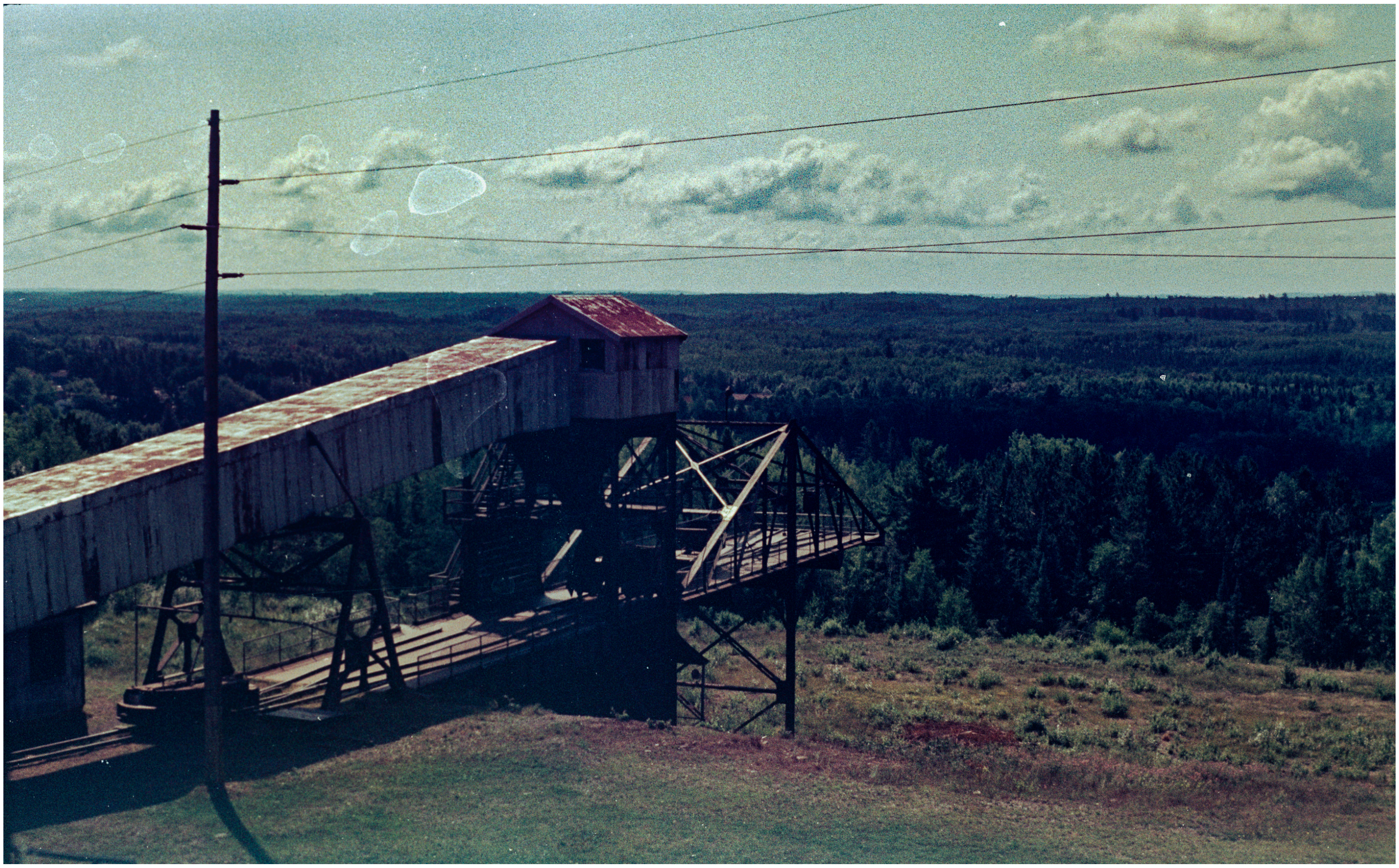
Photography, 2024

At 7:32 PM MSK (GMT+3), Christmas dinner 1991 concluded simultaneously with the reign of a state. The lowering of the cutlery and glasses were in sync with the Soviet flag, setting above the Kremlin and leaving its former constituents in awe. Mikael Gorbachev then occupies the screens of millions of television sets, announcing his resignation as president of the Union of Soviet Social Republics. The state anthem of the Soviet Union played for a final time, as the Russian tricolor flag assumed the place of the former flag only 13 minutes later. This exchange in fabric was indicative of the dissolution of the Soviet Union; the collapse of an empire that managed to stronghold and challenge the power & dominance of Western Capitalism.

This dissolution was fast. almost immediately, the lives of former Soviets were thrown into complete free fall from this sudden cultural and economic transition that was labeled as “shock therapy”. Economist Steven Rosenfielde calculated that there were 3.4 million premature

deaths due to shock therapy, one of several consequences demonstrating the severity of this transition. Caloric intake dropped with the economies of former Soviet states, and the businesses & organizations that had survived the collapse were later threatened with the introduction of western

Industries within the former USSR were either soold to foreign investors or became crushed by the influx f outside competition. The information, knowledge, and research that had been accumulated for over 70 years became obsolete-- either lost, discarded, or scrubbed of data. The collapse of Soviet photographic manufacturers, most notably Svema, represented the abandonment of multiple generations' worth of media; From prints of family portraits to archived documents stored on microfilm. Though some of that media still exists physically, its rare to find it beyond private basements, attics, or warehouses containing miles of abandoned film stock, decaying slowly.



Decay is a process that returns all matter to stardust, organic and inorganic. our project features themes of decay, destruction and deshelvment as metaphors for the imminent collapse of hegemonic superpowers, as seen in 1991 with the fall of the USSR.

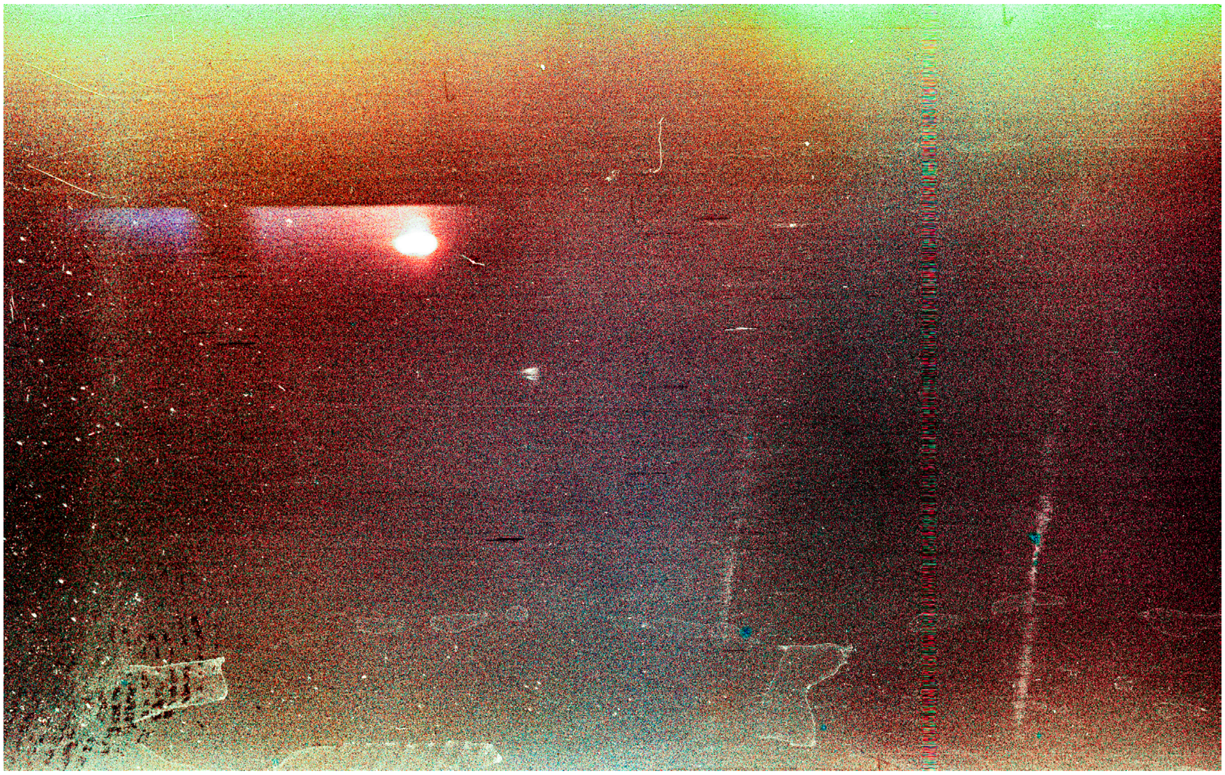
These themes are realized on archaic, Soviet color film (expired from 1990-1993) with the process of degradatioin emphasized by the deteriorating and desensitized media.

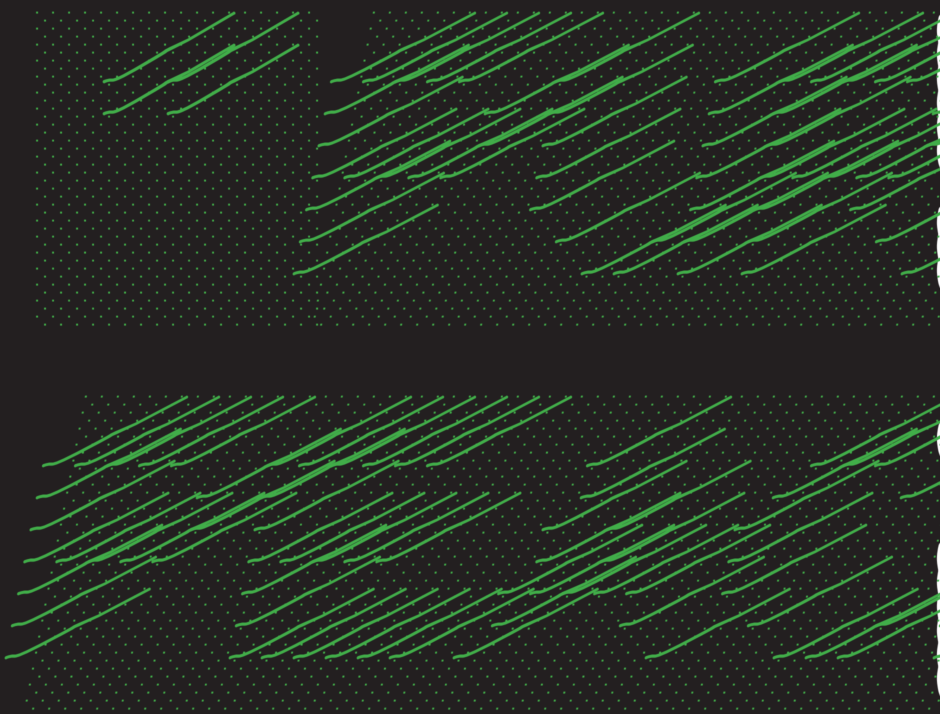
Time is the only thing that survives while all else returns to dust.

"What we may be witnessing is not just the end of the Cold war, or the passing of a particular period of post-war history, but the end of history as such...

that is, the point of mankind's ideological evolution and the universalization of Western liberal democracy as the final form of human goverment"

-Francis Fukuyama
1992, *the End of History and the Last Man*

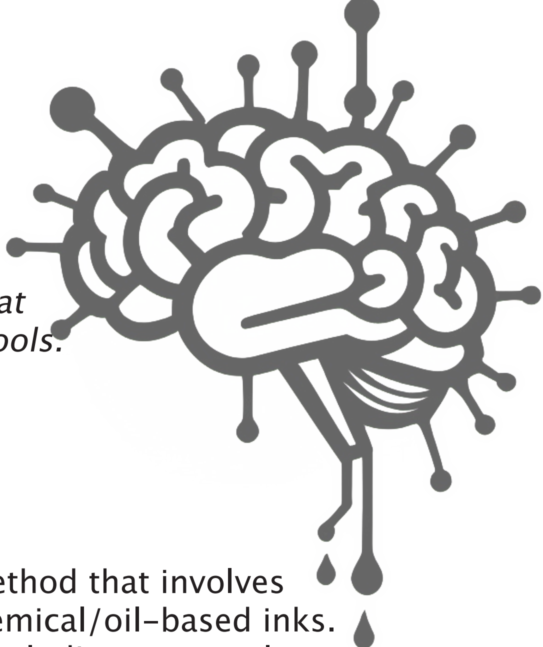




ES·CAPE
/əəSKĀP,EəSKĀP/
“PURE PEACE”

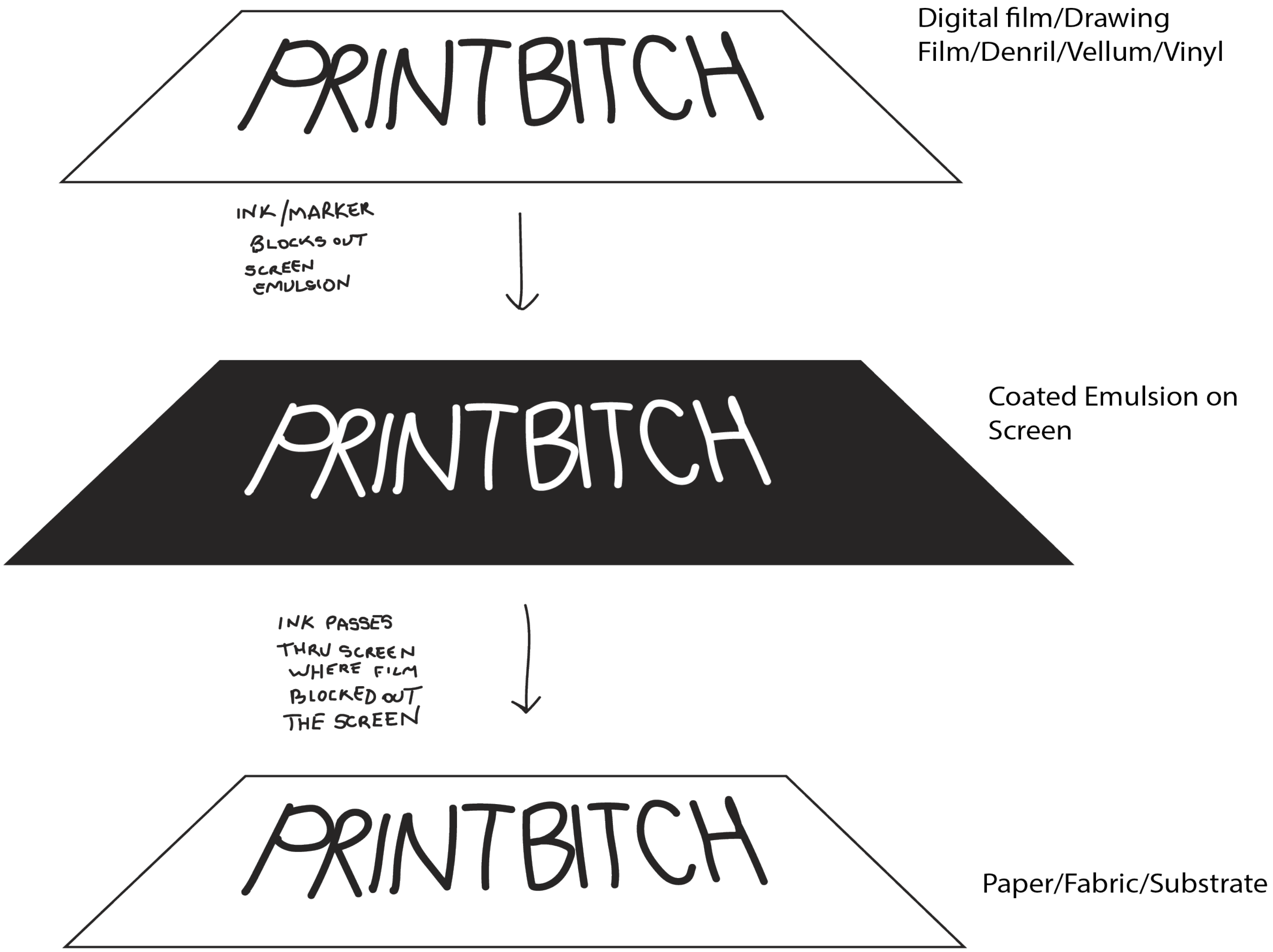
SECREETED KNOWLEDGE:
SCREEN PRINTING EXPLAINED

An easy D.I.Y. introduction on how to start screenprinting at home, based on knowledge taught in liberal & fine art schools.



PREFACE

The art of screenprinting, or silkscreening, is a printing method that involves pushing ink through a fine mesh stencil using water or chemical/oil-based inks. Screenprinting allows you to print onto many substrates, including paper, glass, metal, fabric, and more, and is relatively affordable. This medium is incredibly accessible and easy to do at home, with the proper measures and materials in stock. Through this speedrun guide, you'll be introduced to creating your first screenprint!


PRINTBITCH
Digital film/Drawing Film/Denril/Vellum/Vinyl
INK/MARKER BLOCKS OUT SCREEN EMULSION
PRINTBITCH
Coated Emulsion on Screen
INK PASSES THRU SCREEN WHERE FILM BLOCKED OUT THE SCREEN
PRINTBITCH
Paper/Fabric/Substrate

MATERIALS + COST

– Screenprinting frame, any size, any mesh	$15
– Clear packaging tape	$0–$20
– Photo-emulsion (Diazo)	$3
– Rubber spatula	$17
– Scoop coat	$1
– Squeegee	$10
– Screenprint clamps (x)	$10
– Water-based inks	$12
– Xerox printer or denril/drawing film	$5–$8
– Opaque marker	$3
– T-Shirt or paper	$3–$8

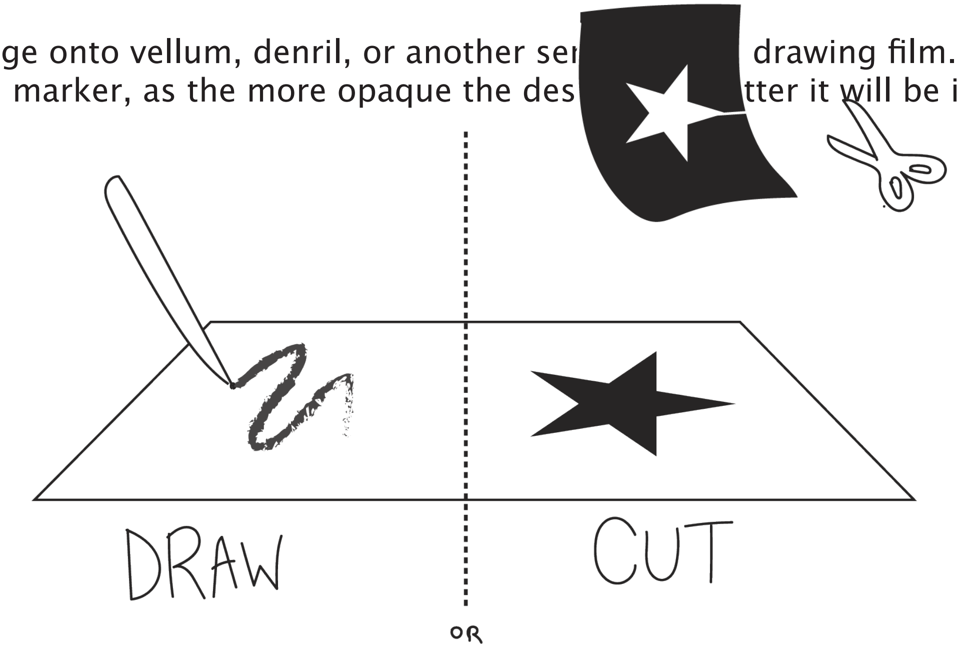
STEP 1: DESIGN

The way screenprinting works is a water soluble photo-emulsion made from a variety of solvents, plastics, and other light-sensitive chemicals are coated on the surface of the screen's mesh. When exposed to light, that emulsion hardens and no longer becomes water soluble. When making a design, we want whatever we want printed to block out the emulsion-coated surface of the screen, therefore it washes out and ink can pass through when we start to print.

Your design should be either drawn or printed as positive image, and will be "burned" or exposed onto the light-sensitive emulsion, creating a negative image for the ink to pass through. Once the ink passes through the negative image on the screen, it produces a positive image onto your substrate.

Be mindful of your design's size and stroke width. When using a low-mesh count screen, such as 110 or 160, the holes in the mesh are much greater in size than a high-mesh count screen, 230 or 300 for example. These numbers indicate the amount of holes in the mesh per square inch, and so the higher the number, the finer the mesh, the smaller the holes. When creating your design, you need to be mindful of this variable, as lines that are too fine may not be fully burned in the screen. Generally, a stroke width or pen tip of 1mm – 3mm is a good starting place.

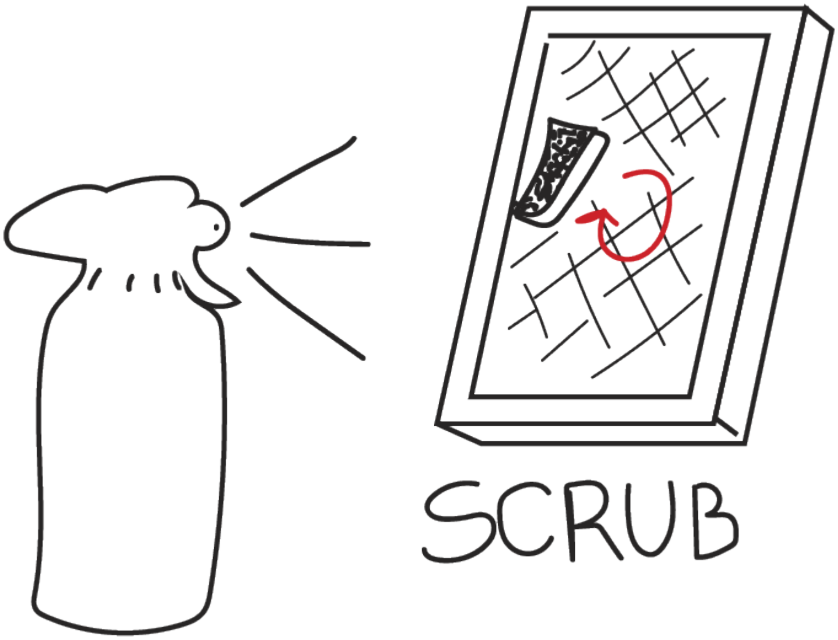
Draw your image onto vellum, denril, or another ser drawing film. You should use an opaque marker, as the more opaque the des tter it will be in blocking out light.



STEP 2: SCREEN PREP

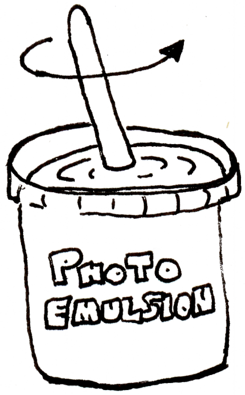
It is generally recommend to degrease your screen before coating with an emulsion. This helps there be an even distribution of emulsion across the screen's surface, as oil, grease, dirt, particulates from the factory can allow holes and/or abberations to form in the emulsion's surface, which we want to avoid.

Simple Green is an affordable and mild degreaser that can be diluted, sprayed, and sponged onto both sides of your screen before rinsing off with water. Allow the screen to dry fully in a low dust environment (about 1-2 hours) before proceeding.

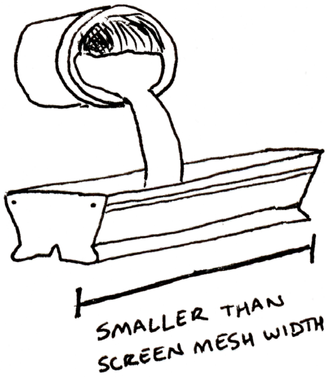


STEP 3: COATING

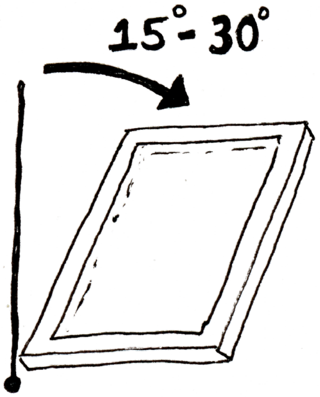
This is one of the trickiest parts of screenprinting. The overall goal when coating is to create a smooth and even coat across the surface of your screen. The more mesh that is coated, the less you'll have to block out with packing tape when we're ready to start printing. You DON'T want to use a scoop coater that is bigger than the print area of your screen, and will create an uneven coat if you do so. When screens are coated unevenly, the distrubtion of emulsion matters when exposing. A thinner part of an unevenly coated screen will expose faster than a thicker part, meaning some areas may not fully wash out and some areas may wash out completely; more than you'd probably like. The technique in coating requires an even, slow, and continuous coat that has no rush! It may take a few times to practice but once you understand how you can best coat a screen, it'll become second nature.



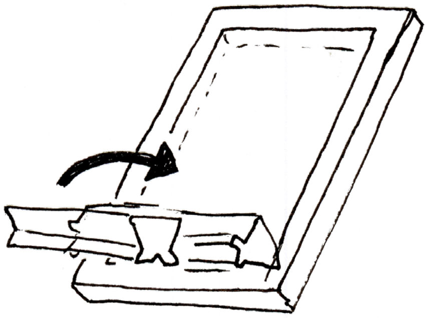
Stir Emulsion


SMALLER THAN SCREEN MESH WIDTH

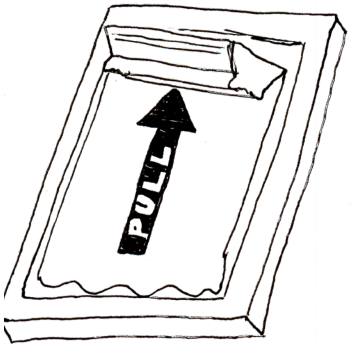
Pour Emulsion into Scoop Coat



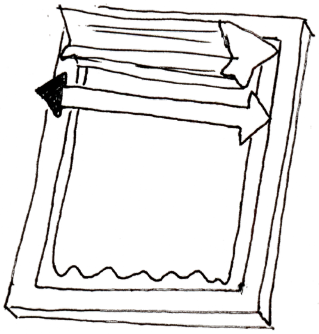
Orient Your Screen Properly



Tilt



Pull



Shimy

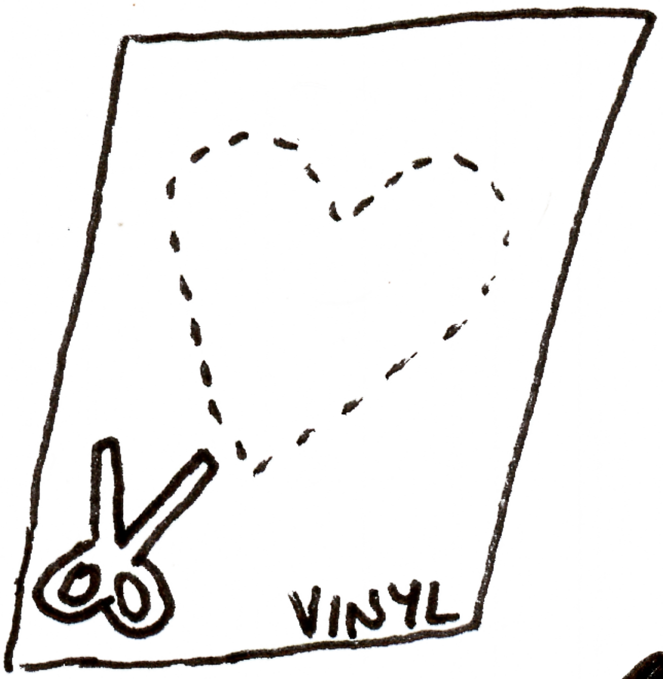
Once you've coated your screen, let it dry completely in a dark, dry place. It's best to avoid leaving this in any light at all, even under yellow/orange safety lights, but it wont necessarily ruin your screen. White light and UV light will compromise your screen however.

It should also be noted that your coated screen should dry flat. If left at an angle or on its side, the emulsion will likely run off or pool up in a portion of the screen's coated area.

STEP 4: EXPOSE

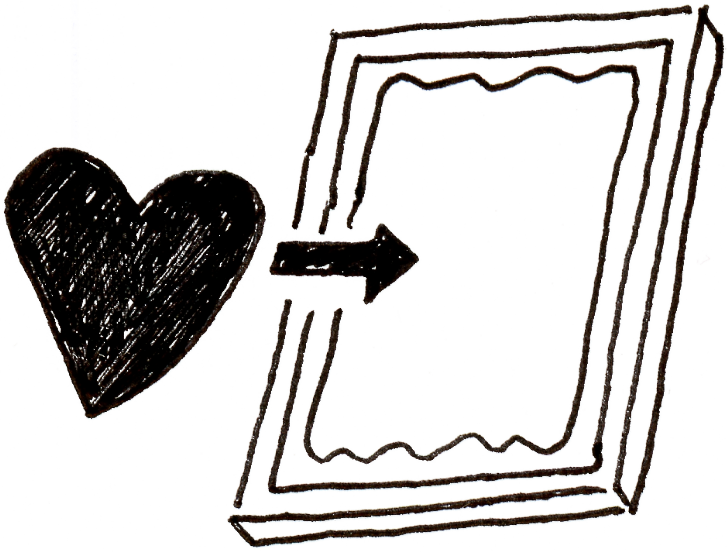
Screenprinting photo emulsion is a water-soluble, UV sensitive liquid that when exposed to light, hardens. When a photo positive, vinyl stencil, or other light-blocking material is used on top of the dried emulsion, the areas that block light will remain soluble to water, and will therefore washout after exposing. The areas that wash out are where ink will pass through the screen onto your media of choice, whether its a tshirt or a piece of paper. Inkjet film positives can be printed out using inkjet transparency film, but more accessible options exist for creating a design to burn into your screen.

Vellum and Denril are excellent drawing films that can block out light on your screen. Its recommended to use an opaque marker, such as permopaque or molotow markers. Sharpies and pencils can be used too, but their light-blocking ability is less effective. Vinyl, cardboard, or matte board can be cut out into different shapes or designs, which can also be an effective light-blocking method.

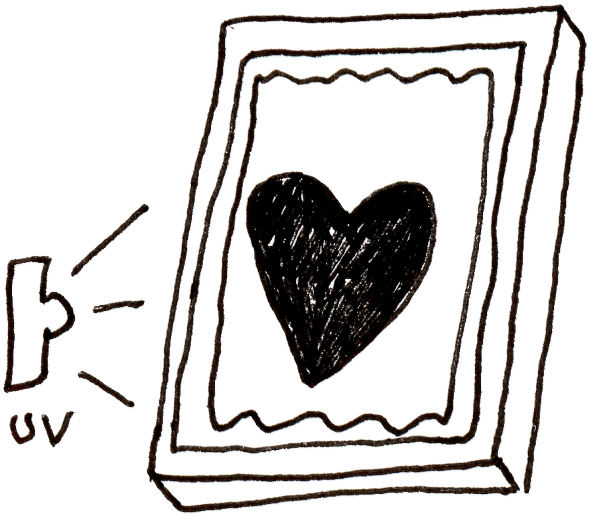


If a design is wished to be printed, but you don't have access to an inkjet printer, laserjet or xerox printer can be used as well. The print must be used within 15 minutes of printing. Print out your design on a laserjet or xerox printer, and promptly rub either mineral oil or baby oil into the paper till it becomes somewhat translucent.

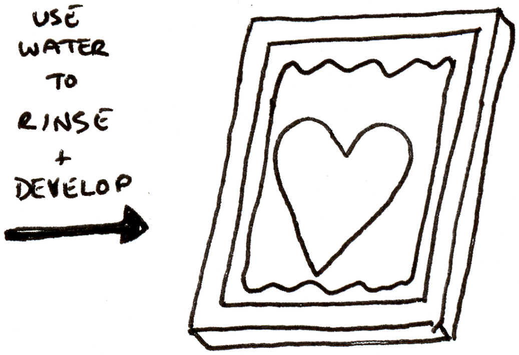
Then, blot the print with newsprint or regular paper to remove excess oil. Place on the screen and burn immediately after.



The photo-emulsion used for screen printing is primarily sensitive to UV light. The screen's emulsion can still be exposed in white light/daylight, so be mindful of what sources may affect the exposure of your screen. Photo-emulsion should be exposed per the instructions of the emulsion you decide to use, and on other factors such as intensity of the exposing light source and distance. LED UV flood lamps are the quickest and most effective choice for burning a screen cheaply, but the sun is an even cheaper, more accessible resource. Testing, trial & error may be needed to figure out a proper exposure time.



Place your design/drawing/film positive on the PRINT side of your coated screen. The design should be backwards, with text being reversed/illegible. This mean on the INK side, it should appear right-side up and legible. Then, expose your screen for the required amount of time.

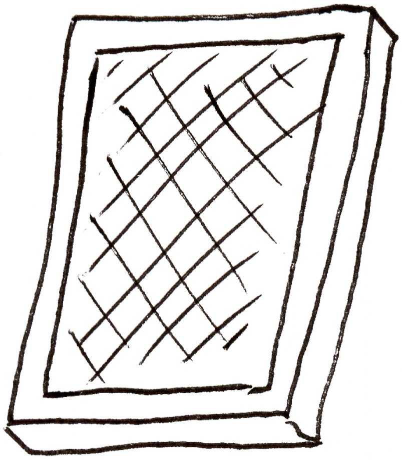


After exposing your screen, use cold/room temp water to gently wash the unexposed, solluble parts of the screen. This should only take a few mins. If your screen washes out quickly, and more than what you intended to wash out of your screen is washed out, then your exposure time is too short. If your screen is refusing to washout certain areas that were intended to washout, or it takes more than 8 minutes, it's likely that you overexposed your screen and a shorter exposure time is needed.

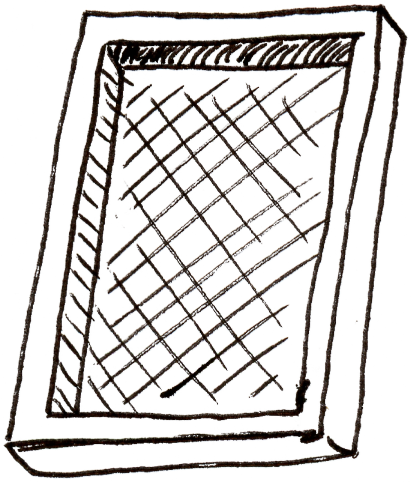
After your screen is given ample time to dry after washing out, re-expose your screen for the same time as your initial exposure to cure any unhardened emulsion. This also helps reclaiming your screen (powerwashing out hardened emulsion) so that you can re-use your screen for different designs or to retry a more effective exposure time.

STEP 5: PRINT

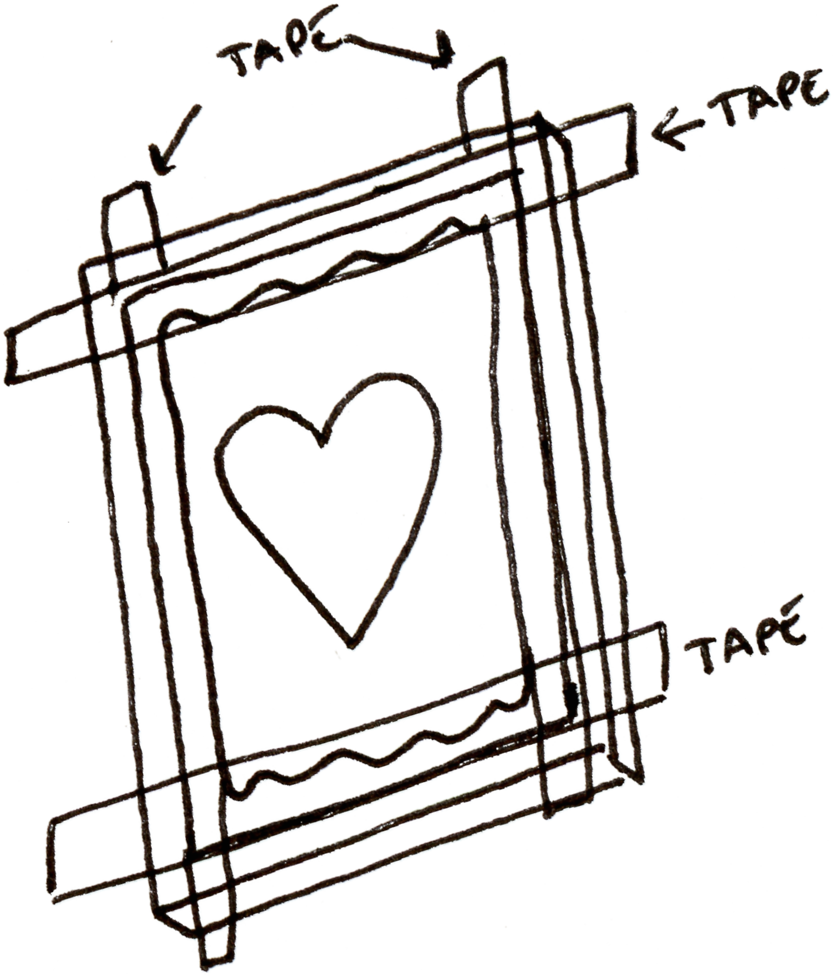
Screens have two sides; a print side and an ink side. The printing side will have your burned design in, and needs to be taped with clear packing tape.



PRINT SIDE

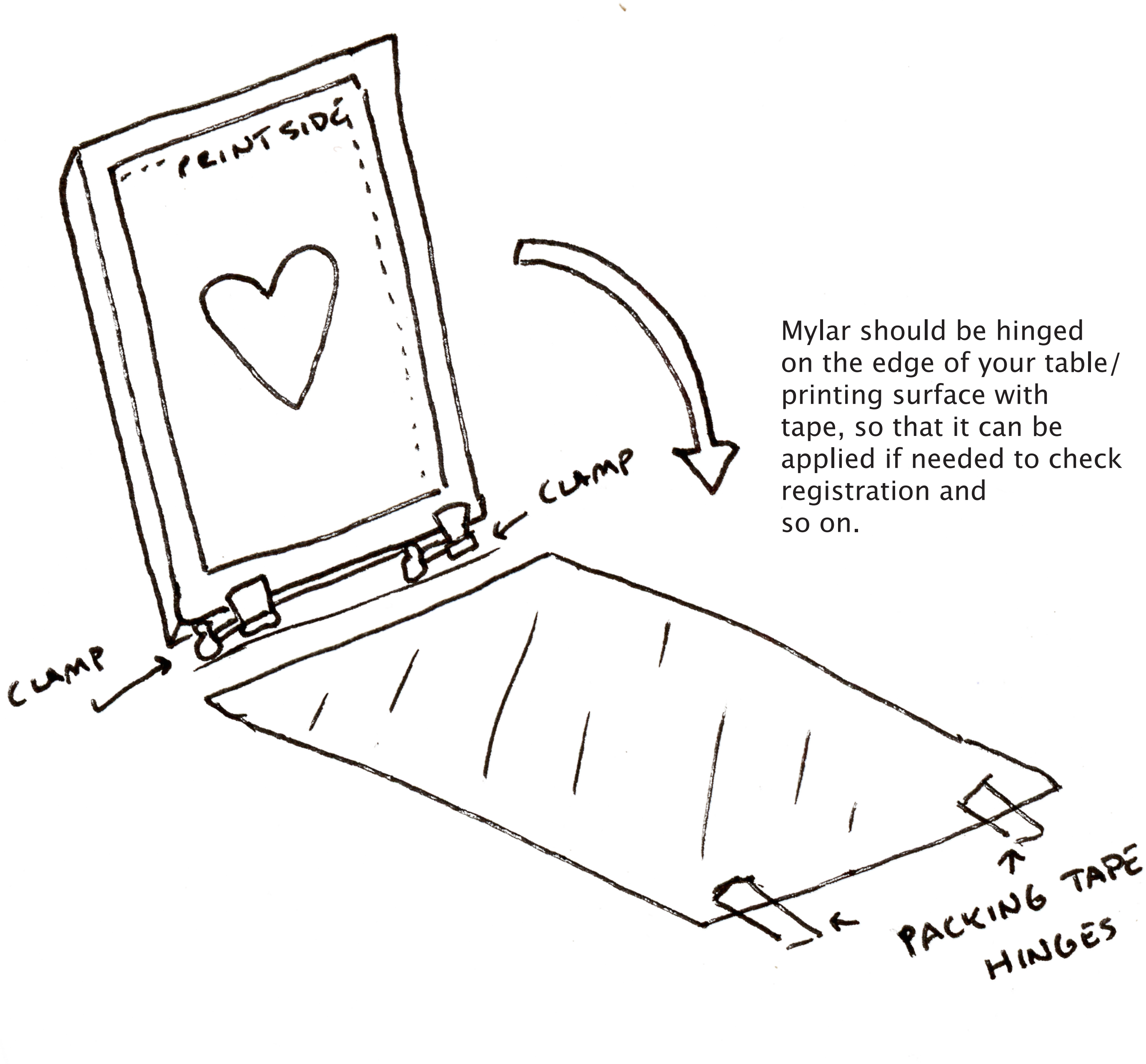


INK SIDE

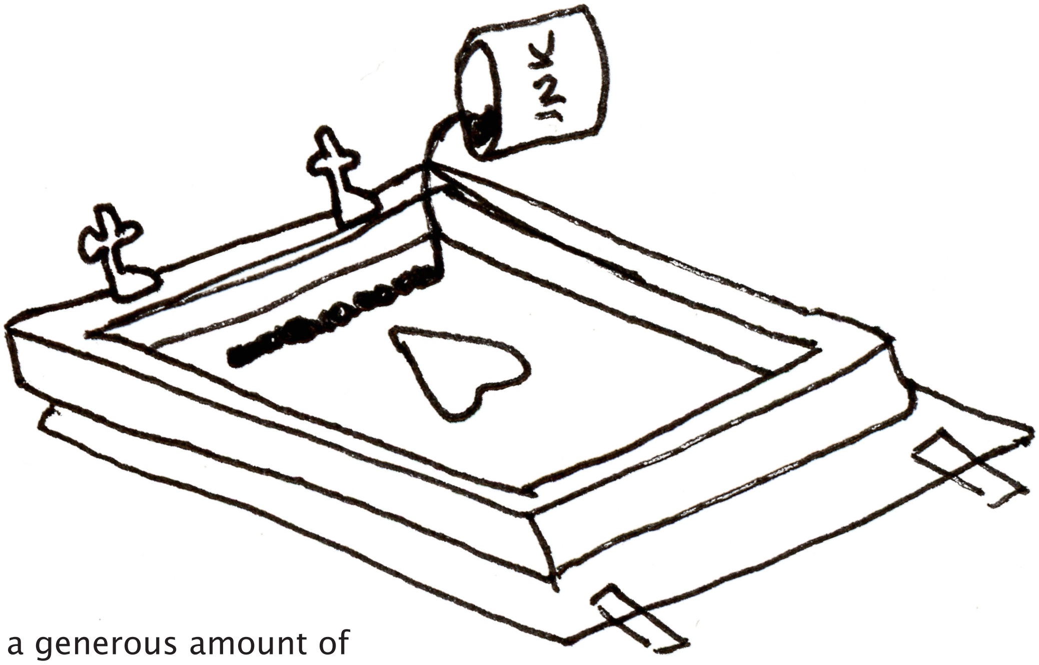


The packing tape helps prevent ink from passing through the screen in areas that ink is not intended to pass. This could be along the border, certain parts of the design you wish to save for later or changed your mind on, and etc.

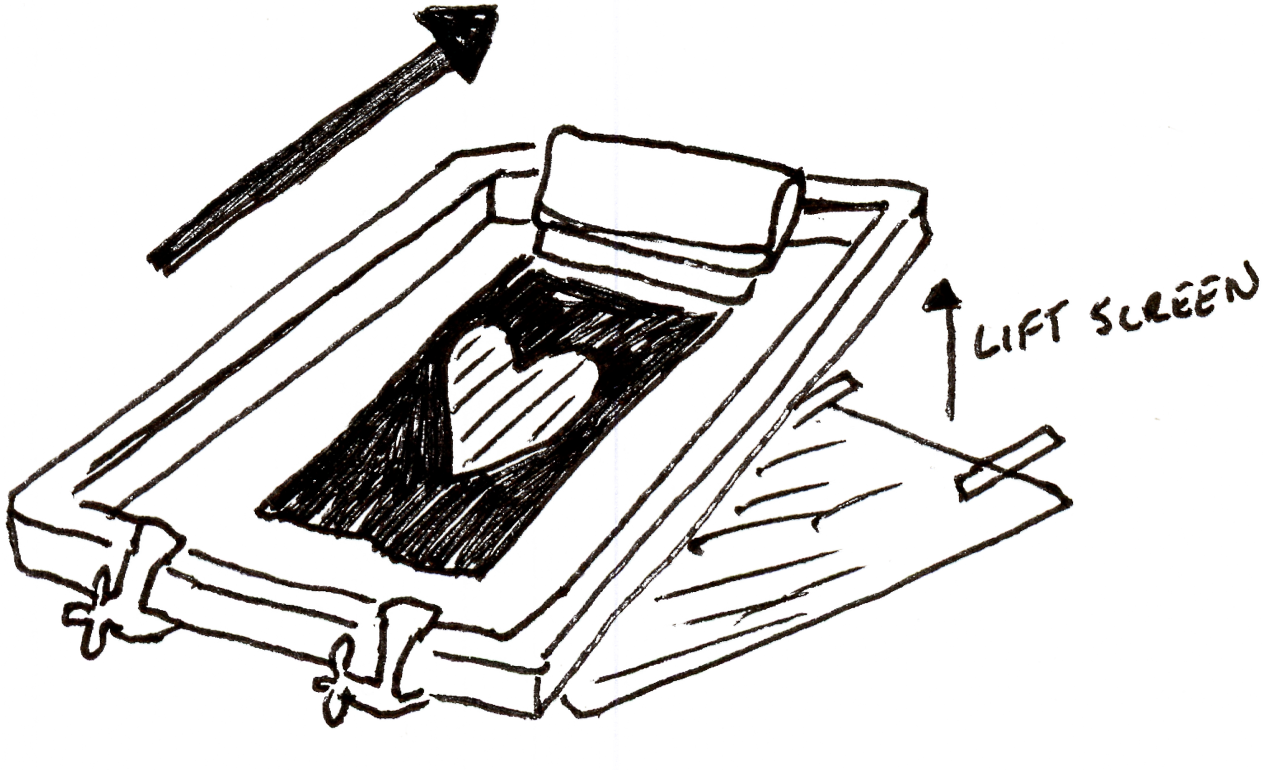
Once the screen is taped, you can secure it into your screenprinting clamps. The clamps aid in keeping your screen secure and free from movement/micro adjustments that may throw off where your print lands. The use of mylar or thin plastic sheets helps us understand where the print will land.



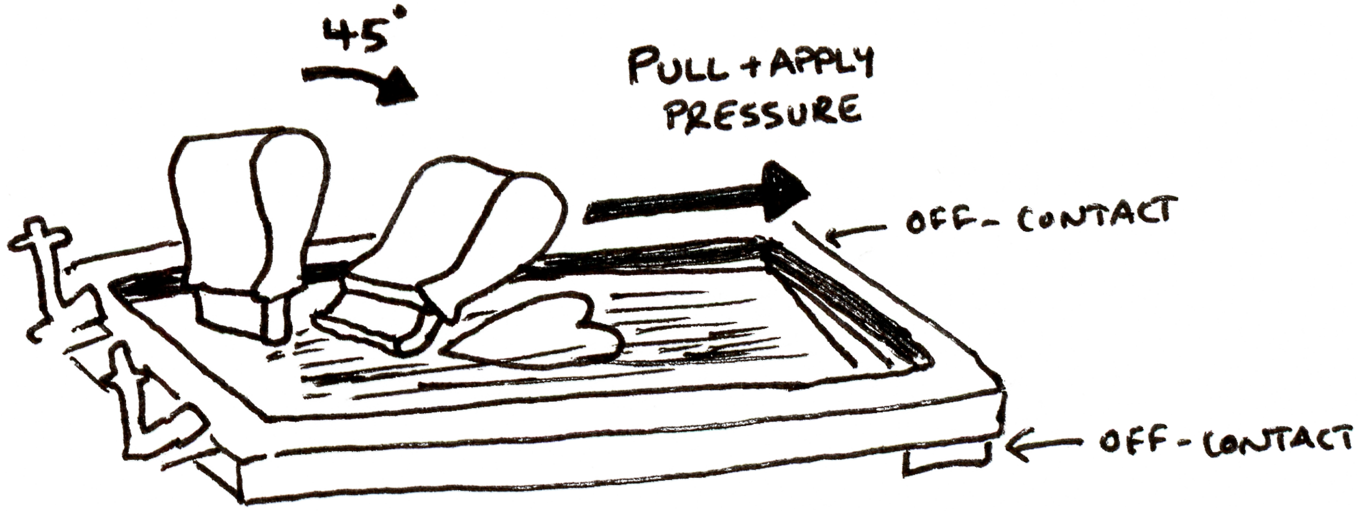
Mylar should be hinged on the edge of your table/ printing surface with tape, so that it can be applied if needed to check registration and so on.



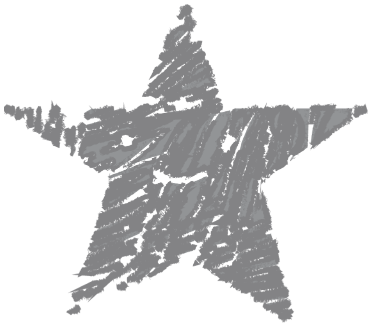
Pour a generous amount of ink onto the INK side of your screen, and verify that your squeegee is large enough to completely cover your design, with a little room on the edges. Once ink is on the screen, use your squeegee to gently flood the screen. This helps ensure that there is enough ink in your design for a full transfer onto a piece of paper/tshirt, while also preventing ink from drying in your screen. Dried ink can produce poorer designs since ink will not be able to pass through the areas where it is dried. If this ever happens, you can pull a print with A LOT of pressure onto some scrap paper or newsprint to force out any dried ink.



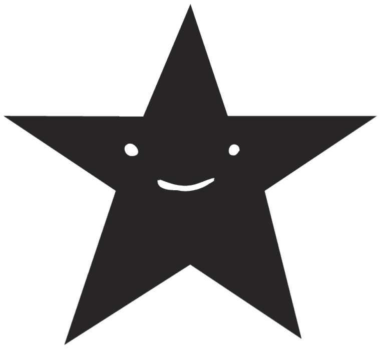
Secure your hands on the edges of the squeegee, and tilt the squeegee towards you at a 45 degree angle. The, while simultaneously pressing down and pulling towards you, drag the squeegee across the screen in an even and smooth motion. It should produce a sound similar to zipping up a tent.



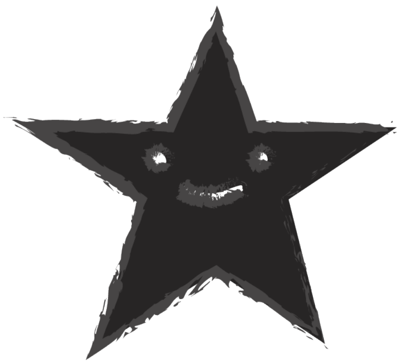
Compare your print to the examples below. These will help you determine if you have applied enough pressure. Screen printing requires techniques that are only developed with time and experience. It will take you several attempts to produce a decent quality print, and will require research and demonstrations outside of this guide.



Not Enough Pressure



Proper Pressure



Too Much

Its our hope however that this guide can be an adequate starting point for anyone interested in harnessing the potential of this extremely democratic print medium.

There are many different ways to approach screen printing, some even less complicated or regimented as this, so by familiarizing yourself with the materials and the functions of each part, you will quickly begin to master this democratizing medium.

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Thank you to all who contributed,
not only work, but the support, content and creativity
that made this issue a possibility.